









# 何東 HOTUNG

THE PERSONAL COLLECTION OF  
THE LATE SIR JOSEPH HOTUNG

PART II | EVENING





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THE LATE SIR JOSEPH HOTUNG

PART II | EVENING

AUCTION IN LONDON  
7 DECEMBER 2022  
4 PM

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# A LIFE WITH ART: SIR JOSEPH HOTUNG

Henry Howard-Sneyd  
Chairman of Asian Art, Europe and Americas

The celebrated name 'Hotung' holds a special resonance in Hong Kong where Sir Joseph's grandfather, Sir Robert, made the family's fortunes as the most successful citizen of his day. Friend of George Bernard Shaw among other luminaries, he was knighted twice in 1915 and 1955. Sir Robert himself was a collector and his donation on his death of a part of his collection to the city of Hong Kong, when allied with that of Sir Catchick Paul Chater, allowed the formation of the City's own collection that has grown to become the seminal Hong Kong Museum of Art.

The philanthropic gene surfaced particularly strongly in Sir Joseph whose interests spanned art, education, medicine and human rights. While his interest and engagement was impactful in each, he kept the different worlds very separate and while his support was deeply valued and opinion regularly sought, those with whom he engaged rarely knew much of

his other passions. His patronage of the British Museum, in particular, has been long and profound, resulting in the beautiful Asian galleries that we see today. His donation to that museum of his two focussed 'public' collections will be seminal in its history of representing Chinese art. The collection of early Chinese blue and white porcelain (a field in which China lead the world by several centuries) adds to an already strong collection of Chinese porcelain at the museum. That of jades through the ages renders the museum collection one of the strongest in the world in that field. The book authored by Prof. Dame Jessica Rawson is a towering work in the study of Chinese jade. He himself also followed his grandfather's support of Hong Kong when

he took up the role of first Chairman of the Hong Kong Arts Development Council in 1994. He was also a generous donor towards the new Shanghai Museum opened in 1996 to much fanfare and a gallery in that museum still bears his name.

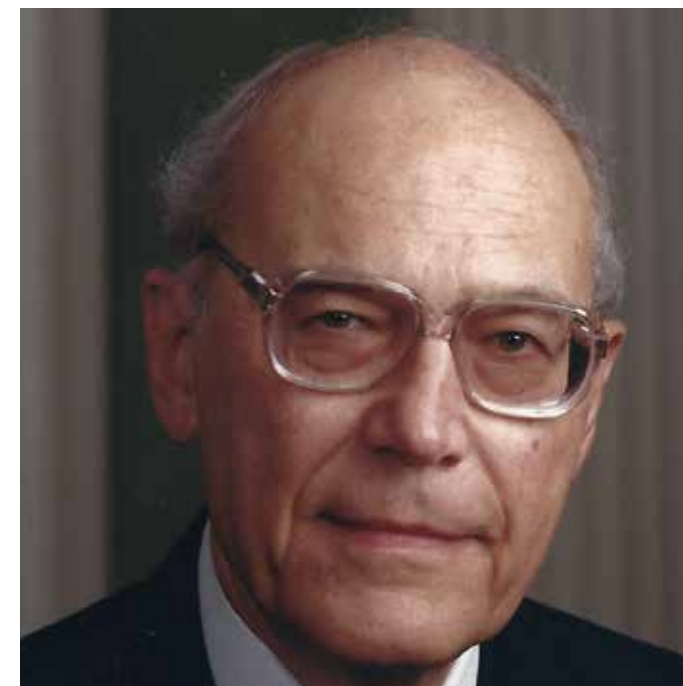
There was also a side to his collecting that was more personal and more specifically aesthetic in its focus, creating in his beautiful London home a deep sense of Sir Joseph himself, [...] The result is an elegant blend of a scholarly mind with the aesthetic of an English gentleman that might be said to describe Sir Joseph himself in life.



Sir Robert Hotung, grandfather of Sir Joseph Hotung



Sir Robert Hotung with George Bernard Shaw



Sir Joseph Hotung

However, there was also a side to his collecting that was more personal and more specifically aesthetic in its focus, creating in his beautiful London home a deep sense of Sir Joseph himself, his character revealed and enhanced through the art with which he chose to surround himself. The classical surroundings of a London town house provides rooms of warmth and yet supreme elegance. Basing his decorative scheme on his own eye and sense of beauty, Sir Joseph juxtaposed 18th century English furniture, naturally at home in the surroundings of the building, with 16th and 17th century Chinese furniture made from the celebrated Huang Huali wood beloved of scholars and wealthy individuals of that burgeoning period in Chinese social history. The patinas of the woods from two such disparate cultures, match and meld together in an incredibly harmonious whole, particularly when interspersed with paintings by Vuillard, Degas and Matisse, blue and white porcelain, and unique works of art from China's ancient history. The result is an elegant blend of a scholarly mind with the aesthetic of an English gentleman that might be said to describe Sir Joseph himself in life.

Always with a mind on the provenance of the piece and a respect for its previous existence, he took his position as a custodian of great art to be treasured and maintained for future

generations of humanity very seriously. His focus on buying pieces from some of the best collections is particularly visible in the European furniture and works of art that are steeped in distinguished history, for example: the pair of silver candelabra, designed as part of a set of six by Robert-Joseph Auguste (1723-1805) and which were ordered by George III, King of the United Kingdom of Great Britain and Ireland, for his electoral palace in Hanover; or the set of ten figured walnut dining chairs once in the collection of the Dukes of Leeds at Hornby Castle; the striking pair of neo-classical torcheres by Mayhew and Ince supplied to the Earls of Kerry for their London house on

Always with a mind on the provenance of the piece and a respect for its previous existence, he took his position as a custodian of great art to be treasured and maintained for future generations of humanity very seriously.

Portman Square; or the pair of mahogany stools commissioned by Thomas Chippendale's great patron, Sir Edward Knatchbull which have been reunited in Sir Joseph's collection. In the field of Chinese art he purchased the bronze dragon support and the inlaid silver corner piece that came from one of the greatest

European palaces of art, Palais Stoclet, the collection of Baron Adolphe Stoclet, the banker; and the beautiful seated gilt-bronze Avalokitesvara from the Dali Kingdom in the 12th Century which was one of the most important pieces in the collection of Xintian Jicang (also known in Japan as 'Nitta') the Chinese collector of great buddhist art who spent most of his life in Japan, but a large portion of whose collection now rests in the Collection of the National Palace Museum, Taiwan.





Sir Joseph's huanghuali folding horseshoe-back armchair, jiaoyi, late Ming dynasty. Sold Sotheby's Hong Kong, Hotung Part I | Evening, 8 October 2022, lot 11 (US\$ 15,873,941)

Among the Old Master Paintings in the collection is the *Portrait of a man* by Frans Hals and Studio, painted circa 1634-35, when Hals was at the height of his career and demand for his work was ever increasing. The confidence of the deft brushwork in the man's head exemplifies Hals' innovative approach to portraiture. It was precisely the nature of this 'spontaneous expression' that attracted Sir Joseph Hotung to the portrait, a fact well known by the family with whom he shared his fascination.

The collection is strong in works of late 19th century French painting which possesses a rich seam of intimate connections between the artists and their subjects, many of which are portraits of friends and family. For Sir Joseph these portraits represented so much more than likenesses, they reveal the history of the painters' social and artistic milieu from a different perspective. These range from Degas' masterful depictions of Eugene Manet, Jules Perrot and the artist's sister Marguerite to the avant-garde portraits

on paper by Matisse and Giacometti. The insight Sir Joseph sought from looking at his collection was most fascinatingly provided by Vuillard, whose works provided wholly original and unique viewpoints of social gatherings, sumptuous interiors, and in the case of his portrait of Yvette Guillbert in *Le Divan Japonais* a literally 'over-the-shoulder' view of a Paris cabaret, which initially dazzles the casual viewer with its scintillating palette of orange, red and yellow until the singer's extraordinary profile is brought into focus.

Sir Joseph is quoted as saying 'There are people who go through their whole lives without art, I nearly did. But their lives are perhaps not as dimensional or as full of colour as it could be'. It is the collection that is the result of this philosophy that Sotheby's is proud and honoured to present in this series of auctions, showing to the world for the first time, the true taste and sophistication of this most private and self-effacing of gentlemen.







## SIR JOSEPH HOTUNG

Regina Krahle  
International Research Consultant

Truly great art collections reflect truly great personalities. Sir Joseph Hotung assembled a large family of art works from different places, periods and media that lived in his residence in congenial harmony.

They share a rare quality and beauty, an unassuming nobility and an unquestionable eminence and as such are simply material witnesses of Sir Joseph's character, discernment and style. The opposite of ostentatious, Sir Joseph was a naturally impressive personality, who radiated a dignity that made conversations stop when he entered a room.

The works he selected surrounded him in his daily life. English furniture and French silver went with Impressionist art, where he was particularly drawn to Édouard Vuillard; Ming hardwood furniture was juxtaposed with Chinese ink paintings, with a favourite spot reserved for a small Yuan-style album leaf with melons. His own background obviously made him receptive of Chinese works of art, but he could also fall in love with a Degas painting or a Giacometti drawing, be fascinated by Persian and Syrian works, or galvanized by a Sri Lankan gilt-bronze goddess and a Benin bronze head, but only if they had an exceptional presence. In two areas, he went deeper.

His search for Chinese works of art began in the late 1970s with Qing jades. Encouraged by Robert H. (Bob) Ellsworth, it soon grew to cover the full jade story, from the earliest beginnings in the Neolithic onwards, a period he came to admire greatly. By the time Jessica Rawson published over three hundred of his jades (*Chinese Jade from the Neolithic to the Qing*, London, 1995) on the occasion of their exhibition at the British Museum, they formed a world-class collection.

His second major love in art, very different from the first, started in 1994 with a *coup de foudre*. Here, no guide was necessary, it was an object that managed to speak to him directly. His fascination with a jar of Yuan blue-and-white porcelain depicting a scene from the drama *San guo yan yi* (Romance of the Three Kingdoms) he later described thus: "At the time we bought the San guo jar it evoked memories of my youth when I was

The opposite of ostentatious, Sir Joseph was a naturally impressive personality, who radiated a dignity that made conversations stop when he entered a room.

mesmerised by tales of the Romance of the Three Kingdoms which inspired me with stories of valour, honour and loyalty. The purchase of this piece led to an interest in Yuan dynasty wares. I was struck by the power and strength of the pieces and this led to the formation of the collection." A bit over a decade later, Sir Joseph had built up an unmatched assemblage of some of the best pieces there are.

His own quest to learn about the art he collected led to his museum patronage, but his philanthropy had started much earlier and went much further. He himself described his focus as "human rights, health, education and the arts". He participated in a think-tank to foster peace in the Middle East and established a Chair to that end at the School of Law, SOAS, London University. Of the various research projects he funded at St George's University Hospital, London, which he endowed with two Chairs, one led to promising progress in the prevention of HIV transmission. Besides several other universities in the US, the UK and in Hong Kong he supported, he was instrumental in setting up the pre-university Hong Kong Academy for Gifted Education. Classical music at the London Philharmonic Orchestra benefitted from his arts patronage, although the bulk was directed towards the visual arts, foremost at the Metropolitan Museum of Art, New York, Asia Society, New York, and the British Museum, London, all of whom won him as Trustee, but also at the Shanghai Museum, where the jade gallery bears his name. Besides his many financial donations, he gave generously of his time, in spite of a busy professional life, advising both financial and cultural institutions as a board member.

The British Museum benefitted particularly and in many ways from his generosity, most notably through the establishment of The Joseph E. Hotung Gallery of Oriental Antiquities, refurbished through his patronage in 1992, and renamed after another complete renovation in 2017 The Sir Joseph Hotung Gallery of China and South Asia, both times opened by Her Majesty The Queen. When the future of the Percival David collection in London hung in the balance, Sir Joseph fervently lobbied for a transfer to the British Museum, against much opposition, even though he offered the funding. The Sir

Philanthropy is not simply a question of distributing money; philanthropy is an art in itself. Sir Joseph Hotung mastered this art to perfection.





The Queen with Sir Joseph Hotung © Benedict Johnson

Joseph Hotung Centre for Ceramic Studies, which includes a fabulous gallery for the David collection, opened in 2009. According to his wishes, the largest part of his collections of Chinese jades and early blue-and-white porcelains is going to the British Museum.

Philanthropy is not simply a question of distributing money; philanthropy is an art in itself. Sir Joseph Hotung mastered this art to perfection. He had a keen interest in improving lives and circumstances, to make changes

for the better, but went about it in such a modest, low-key manner, that even friends could not know the full story and his obituaries tended only to skim the surface. He was little interested in, not to say irritated by, the notoriety and fame his various activities entailed, but he enjoyed the ensuing exchanges with noted academics, with whom he even took educational trips, particularly to the Middle East and the Arab world. He was the dream donor; once he had decided that a

project was worthwhile and the persons in charge were capable, he attentively followed their progress, but never interfered. In 1993 he was knighted for his charitable activities.

As a collector – and not only there – Sir Joseph was a totally independent mind. Pieces had to strike a chord with him, they

Pieces had to strike a chord with him, they had to be inhabited with a bold energy, a vitality that made them come alive and revealed the hand of a master.

had to be inhabited with a bold energy, a vitality that made them come alive and revealed the hand of a master; if they did, he could pursue them with unambiguous verve, if not, nothing and nobody could persuade him that a piece

was worth acquiring. He had an unfailing instinct to choose great art, independent of fashions and market considerations, and the collection bears his distinct imprint. His personality, connoisseurship and his style will make 'The Sir Joseph Hotung Collection' one of the coveted provenances for works of art, like those of the great British collectors of the early 20th century, no matter whether the items will end up in museums or in private hands.



南 毗 銅  
印 奢 雪  
度 耶 山  
那 女  
伽 神  
罗 立  
王 像  
朝  
十  
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至  
十  
五  
世  
紀



1

## A SUPERBLY CAST LARGE COPPER ALLOY FIGURE OF PARVATI VIJAYANAGARA PERIOD, 15TH / 16TH CENTURY

the sensuously cast goddess depicted standing in *tribhanga* on an elaborate double lotus base, pendent left hand in *lalamudra*, her right hand raised in *katakamudra*, the rounded face with full lips, Grecian nose and almond-shaped eyes underscored by arched eyebrows, wearing a decorative band around the forehead and crown around her mounted conical shaped hair, adorned with armbands, bracelets and a broad beaded necklace and a meditation strand falling between her sumptuous breasts, adorned a *dhoti* patterned with rosettes and secured with a beaded belt and decorated with a flourishing sash fastened in a loop to the left hip  
Height 80.7cm., 31 3/4 in.

### PROVENANCE

Collection of Dr J.R. Belmont, Basel (1896-1981), acquired in the 1950s.

The Pan-Asian Collection of Christian Humann (1924-1981).  
Robert H. Ellsworth, New York, 13th April 1990.

### EXHIBITED

*The Sensuous Immortals. A Selection of Sculptures from the Pan-Asian Collection*, Los Angeles County Museum of Art, Los Angeles, 1977, cat. no. 66c.

### LITERATURE

Lawrence Sickman, *Masterpieces of Asian Art in American Collections*, New York, 1960, pl. 11.

W £ 600,000-800,000

HK\$ 5,260,000-7,010,000









## PARVATI, EMBODIMENT OF FEMALE BEAUTY

Parvati, the goddess of the Himalayas, is the archetypal mother goddess and fertility image. Referred to as Uma in South India, she is the consort of Shiva and the mother to Ganesha and Skanda. This superbly cast and superbly sensual sculpture would have originally been placed inside a temple and carried in a religious procession so that devotees could see and engage with the deity.

In the Hindu religion, fertility goddesses were an important component of early Indian nature cults, eventually assimilated into the symbolic repertoire of late Indian religious art. The prototype for the female torso was the *damaru*, the waisted hourglass-shaped drum held by the god Shiva. Closely adhering to the models specified in ancient texts, the master sculptors of the Chola and Vijayanagar period created an idealised female form with narrow waist, broad hips, high, sumptuously rounded breasts and shapely arms elongated to resemble the slender pliant bamboo shoot, and eyes modelled on the lotus petal or the fish. These young, beautiful, sensuous figures personify fertility, maternity, and Indian ideals of feminine beauty.

The current sculpture encapsulates this archetypal image of the female, embodying the fullness of femininity which includes both sacredness and sensuality. The style of this bronze, deriving directly out of the Chola dynasty bronzes, culminates into a standardised form as it develops within the Chola dynasty and into the Vijayanagar period. In his discussion of the current sculpture in *The Sensuous Immortals. A Selection of Sculptures from the Pan-Asian Collection*, Cambridge, Massachussets and London, 1977, p. 113, Pratapaditya Pal describes how the naturalism of the early style “has given way to a more mannered elegance.” During this transition, gestures become more exaggerated, modeled and stylised. Here, the breasts are overly rounded, the protruding hip accentuated and the facial features, particularly the nose, prominent.

A closely related copper alloy figure of Parvati from the Vijayanagar period, from Ambavanodai and now in the Government Museum, Chennai, is illustrated in Rustam Jehangir Mehta, *Masterpieces of Indian Bronzes and Metal Sculpture*, Taraporevala, 1981, pl. 75, and another in the Kimbell Art Museum, accession number AP 1969.13. An earlier depiction of Parvati from the Chola period, sold at Christie’s New York, 20<sup>th</sup> March 2007, lot 257, from the estate of Thomas T. Solley, was published by the distinguished scholar and collector Stuart Carey Welch in *India, Art and Culture*, New York, 1985, pp. 27–29, with an evocative description that applies equally to the current superb example:

“No one could deny the immense artistic and human appeal of this masterfully cast, crisply modelled and chased sculpture, with its sweetly compelling expression, superbly lissome yet ample figure, luxuriantly sinuous jewelry and coiffure, and costume

vibrant with form-hugging folds. Late as it may be within South India’s tradition of bronze casting, this is a powerful and movingly feminine envisionment of Shiva’s consort Parvati, who represents generic woman - *shakti*, the tangible and noblest form of cosmic divine power - and is the benign aspect of Kali. Although as a tool for meditation (*dhyana*) the goddess could have been represented in other worshipful forms, she is embodied here as a stunning figurative image, a *pratima*. A devotee who is sufficiently pure in heart and able to take power from within can through the image’s suprasensual beauty achieve the goal of worship: *samadhi*, or the merging of the perceiver with the perceived. At a yet higher spiritual level, this union of the divided divine can be affected without the image, by envisioning it in the mind’s (or soul’s) eye.

According to Tantric philosophy (as more widely practised in the north in medieval and post-medieval India), it is also possible to attain such release through worshipping a living woman, a human image: ‘On a Friday [the worshipper] is to invite and summon a beautiful maiden pleasing to the eye, in the bloom of youth of great charm bedecked with all the auspicious symbols... and past puberty. He is to cleanse her body with bathing and ointments and place her upon the ceremonial seat. He is to adorn her according to the instructions, with perfumes, flowers, garments, and ornaments, and following this, adorn himself as well with ointments, flowers, and so forth. He is to install the deity into the maiden and offer her sacrifices through the ritual of touching. Once he has worshipped her in the proper ritual sequence, and sacrificed incense and candles to her... in his belief that she is the deity, he is to delight her, in in his loving devotion, with things to eat, each of which possesses one of the six types of flavors, with meat and other foods and sweetmeats. When he sees her delight at its peak, he is to utter the Goddess’ sacred formula, himself filled with the joy of youthful vigor, and his thoughts totally immersed in the ritual image of the deity. Once he has with unwavering attention offered up to her the spoken formula, among other things, one thousand and eight times, let him pass the night with her. Whoever worships in this way for three, five, seven or nine Fridays receives benefits beyond measure deriving from his piety.”

The current sculpture was originally in the collection of Dr. J. R. Belmont (1896-1981), a visionary collector from Basel, Switzerland, who amassed one of the pre-eminent collections of Indian sculpture and miniature paintings in the 1950s. From 1960-70, part of the Belmont collection, including the present work, passed into the care of the Pan-Asian Collection formed by the New York-based French collector Christian Humann (1924-1981), and was acquired in 1982 by Robert H. Ellsworth, the legendary connoisseur and dealer, who sold it to Sir Joseph.



2

明末黃花梨獨板馬蹄足翹頭案

## AN EXCEPTIONAL HUANGHUALI ALTAR TABLE, (QIAOTOUAN) LATE MING DYNASTY

the long rectangular single-board floating panel top of well-figured wood set with everted ends, the moulded-edge frame over a recessed waist and straight beaded-edge apron, the square-section beaded-edge legs terminating in hoof feet and joined by arched and beaded-edge stretchers mortised and tenoned into the legs below the apron  
269 by 46 by 89 cm, 105⅞ by 18⅞ by 35 in.

### PROVENANCE

Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 30th March 1988.

• W £ 200,000-300,000

HK\$ 1,760,000-2,630,000

With its large, single-plank surface, this monumental table is designed to display the natural beauty of the highly prized *huanghuali* wood. The form of this table is known in Chinese as *qiaotou* ('upturned end'). In his *Zhang wu zhi jiao zhu* (Treaties on Superfluous Things), the Ming scholar Wen Zhenheng (1585-1645) notes that in elegant examples of such tables 'the end flanges must not be too sharp, but smooth and rounded which is the antique pattern' (Craig Clunas, *Chinese Furniture*, London, 1988, p. 54), as exemplified by the present piece.

Despite the name 'altar table' in English, such tables, as contemporary illustrations indicate, were often used as side tables. They were usually placed against a wall, hence are sometimes also called *bi zhuo* ('wall table'), in the main hall of family compounds where important visitors were received and family ceremonies were held. Displaying flower vases, treasured antiques or contemporary art objects, tables of this type became representative of their owner's status and level of refinement.

For a related example, see a smaller *huanghuali* table (185cm) with everted flanges at the ends, but with a frame-and-panel top, lacking the horizontal stretchers and carved decorations at the corners, formerly in the Museum of Classical Chinese Furniture, Renaissance, California, subsequently sold at Christie's New York, 19<sup>th</sup> September 1996, lot 22.











3

泰國，烏通風格，  
銅釋迦摩尼坐像，約十四世紀

## A LARGE BRONZE FIGURE OF SHAKYAMUNI BUDDHA THAILAND, U-THONG STYLE, CIRCA 14TH CENTURY

seated in *sattvasana* on a waisted lotus throne with traces of gilding, his hands in *bhumisparsa* and *dhyana mudra*, fine foliate lozenges incised on the palms and soles of the feet, wearing a *sanghali* leaving his right arm uncovered, a sash over his left shoulder with pleated terminals in relief at the rear and on the stomach, the face with downcast meditative expression, with high eyebrows, slender semi-circular eyes and pronounced lips, the elongated ears with pierced lobes, the hair tightly curled, the *usnisa* with flamiform finial, traces of gilding on the hair and ears, the olive green patina with areas of speckling and intermittent traces of gilding  
Height 111cm., 43  $\frac{3}{4}$  in.

### PROVENANCE

Sotheby's London, 14th November 1988, lot 58.

W £ 100,000-150,000

HK\$ 880,000-1,320,000

The style of this large and powerfully cast representation of Shakyamuni Buddha is named after Prince U-Thong of Ayutthaya (1314-59), who annexed territory from the northern regions of the Khmer empire. The style bears many Lopburi characteristics, such as the squareness of the face, treatment of the hair and distinct modelling of the lips.

The Buddha is depicted seated in *sattvasana* on a large waisted lotus throne, his hands held in *bhumisparsa* mudra. This symbolises the moment that he attained enlightenment under the bodhi tree, when he summoned the earth goddess, Sthavara, to bear witness to his attainment of enlightenment. His face is beautifully cast in an expression of serene meditation, with downcast eyes framed on the sensitively delineated face with high eyebrows, slender semi-circular eyes and carefully pronounced lips.

Only a small number of U-Thong period bronzes from the early phase is recorded in any private or museum collection. A smaller figure of Buddha (49cm) with closely related stylistic details is in the National Museum, Bangkok. See also a smaller U-Thong style bronze figure of the Buddha, depicted seated without a base, illustrated in A. Bassoul, *Human and Divine - The Hindu and Buddhist Iconography of Southeast Asian Art from the Claire and Aziz Bassoul Collection*, Beirut, 2006, pp.222-223, pl.80, sold at Christie's Paris, 6<sup>th</sup> December 2007, lot 402.







4

## SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

### Portrait of Lucas Van Uffel

oil on oak panel, *en grisaille*  
20.3 x 16.2 cm.; 8 x 6<sup>3</sup>/<sub>16</sub>in.

#### PROVENANCE

Rudolf Kann, Paris (1845–1905) (according to Held 1990);  
Dr. Gottlieb Friedrich Reber (1880–1959), Lugano;  
E.D. Reber, Munich, 1925;  
With Julius Sperling, Munich, 1930;  
With Hermann Abels, Cologne, 1931;  
With A.S. Drey, Munich;  
Drey Sale, Berlin, Graupe, 17-18 June 1936, lot 12 (involuntary  
liquidation of assets);  
Mrs J. Patten, England;  
By whom sold, London, Sotheby's, 4 April 1962, lot 35, for  
£4,000 to Agnew;  
With Thomas Agnew & Sons, London;  
N.N. Embiricos, London;  
By whom offered, London, Christie's, 13 December 2000, lot 26,  
but withdrawn before sale;  
Subsequently sold to the present collection (with the benefit of  
a settlement agreement with the heirs of A S Drey).

#### EXHIBITED

Kings Lynn, Fermoy Art Gallery, *Exhibition of Pictures by Sir  
Anthony van Dyck*, 27 July – 10 August 1963, no. 16;  
London, Thomas Agnew & Sons, *Sir Anthony van Dyck*, 7  
November – 7 December 1968, no. 34;  
Washington, National Gallery of Art, *Anthony van Dyck*, 11  
November 1990 – 24 February 1991, no. 92.

£ 400,000-600,000

HK\$ 3,510,000-5,260,000

#### LITERATURE

G. Glück, *Van Dyck: des Meisters Gemälde (Klassiker der Kunst)*,  
Stuttgart and Berlin 1931, p. 533, under nos 126 and 127;  
L. van Puyvelde, in *Le Siècle de Rubens*, exh. cat., Brussels 1965,  
pp. 62–63, under no. 61;  
M. Jaffé, 'Van Dyck's sketches for his portraits of Duquesnoy  
and Van Uffel', in *Bulletin des Musées Royaux des Beaux-Arts de  
Belgique*, 1967, pp. 160–61, reproduced;  
O. Millar, 'Van Dyck at Agnews', in *The Burlington Magazine*,  
vol. 110, 1968, p. 712 ('has the brilliance of the best of the  
*Iconography sketches*');  
J.S. Held, *The collections of the Detroit Institute of Arts, Flemish  
and German paintings of the 17th century*, Detroit 1982, p. 30;  
W.A. Liedke, *Flemish Painting in the Metropolitan Museum of  
Art*, New York 1984, p. 59 (as attributed to Van Dyck);  
S.J. Barnes, *Van Dyck in Italy*, doctoral diss., New York  
University, 1986, pp. 257–8, no. 42;  
E. Larsen, *The Paintings of Van Dyck*, Freren 1988, vol. II, p. 171,  
no. 149, reproduced;  
J.S. Held, in *Anthony van Dyck*, exh. cat., Washington 1990,  
pp. 339–41, no. 92, reproduced;  
H. Vey, in S.J. Barnes, N. de Porter. O. Millar and H. Vey, *Van  
Dyck, A Complete Catalogue of the Paintings*, New Haven and  
London 2004, pp. 208–09, no. II.69, reproduced in colour.







Fig. 1, Anthony van Dyck, *Portrait of Lucas van Uffel*, ca. 1622, oil on canvas, 108.5 x 90.5 cm. Braunschweig, Herzog Anton Ulrich Museum.

Though modest in size, this remarkably incisive and penetrating oil sketch is witness to Van Dyck's compelling ability to convey character even on a small scale. The sitter has long been thought to be Lucas van Uffel (or Uffeln), a wealthy Flemish merchant and shipowner who was established in Venice by 1616 and amassed a fortune there, much of which he spent upon a major collection of Italian and Northern paintings. This sketch is closely related to two large scale portraits of Van Uffel painted by Van Dyck when in Italy in 1622, but its precise relationship with those works remains to be satisfactorily determined. It may have been painted when the two men first met in the summer of 1622 in Venice, but its intimate size would also suggest that it may have been one of the oil studies painted later in preparation for Van Dyck's celebrated series of contemporary portraits of artists, friends and patron known as the *Iconographie* produced in the 1630s, but if so, no related engraving of it has survived. Despite this its virtuoso quality had made it for many scholars, the benchmark against which all Van Dyck's sketches for that famous project may be judged.

The identity of the sitter as Lucas Van Uffel (d. 1637), though not completely certain, is now generally accepted by all scholars of Van Dyck. There can be no doubt that the sitter here is the same man portrayed in two canvases by Van Dyck from the 1620s, one now in the Herzog Anton Ulrich Museum in Braunschweig (fig. 1), and the other in the Metropolitan Museum of Art in New York (fig. 2) which are so identified.<sup>1</sup> As Walter Liedtke was remarked, there is a 'a considerable amount of circumstantial evidence which suggests that Van Uffel is the sitter'. The identification of the sitter in the latter (and by implication that in Braunschweig) rests upon an inscription upon a mezzotint by the Fleming Wallerand Vaillant (1623–1677) which describes the sitter as 'De Heer van Uffel'. Similarly, a letter addressed in 1738 to the then owner of the New York picture, Wilhelm VIII Landgrave of Hesse-Kassel, refers to it as 'le Van Uffelen de Van Dijk'.<sup>2</sup> There can be little doubt of the connections between artist and sitter. Van Uffel was on close terms with the brothers Cornelis (1592–1667) and Lucas de Wael (1591–1661) with whom Van Dyck stayed when in Genoa, and



Fig. 2, Anthony van Dyck, *Portrait of Lucas van Uffel*, ca. 1622, oil on canvas, 124.5 x 100.6 cm. New York, Metropolitan Museum of Art.

was in all probability Van Dyck's host when he came to Venice in the later summer of 1622. Both the Braunschweig and New York portraits were probably painted there at that time. When Van Dyck returned to Antwerp five years later, he dedicated his etching of *Titian and his mistress* to Van Uffel 'in segno d'affectione et inclination amorevole' ('As a sign of affection and loving inclination'). Van Uffel himself was later obliged by Venetian financial extortion to return to the Netherlands in the mid-1630s, together with his famous collection. He died in Amsterdam in 1638 and his renowned group of paintings, which boasted among its masterpieces no less a portrait than Raphael's likeness of *Baldassare Castiglione*, was sold at auction that same year.<sup>3</sup>

Of Van Dyck's two portraits painted in Venice in 1622, the present sketch is clearly more related to that in Braunschweig (fig. 1). Here Van Uffel is portrayed as a merchant prince, his hand in the canvas resting on a stick and beyond him ships play their trade along an Italianate coast.<sup>4</sup> For reasons of space and design, in the oil sketch his hand is brought to rest upon his chest instead. The relationship between the three pictures remains unclear; the present oil sketch seems most unlikely to have served as a preliminary study for either canvas, and if such existed then perhaps this was in the form of a drawing. The purpose and date of the present *grisaille* – executed in delicate shades of grey, white and dark brown – cannot therefore be easily determined, and scholarly opinion has consequently remained undecided. Michael Jaffé, the compiler of the Agnews 1968 catalogue, and Oliver Millar all considered the *grisaille* to have dated from Van Dyck's second Antwerp period between 1627–32. This is suggested by the evident relationship between the sketch to those *grisailles* that were actually used for Van Dyck's *Iconographie*, a collection of images of the most prominent contemporary men in the world of the arts and letters first published between 1636 and 1641. Gustav Glück assumed that the present panel was always intended to be engraved for the *Iconographie* but offered no possible date for its actual execution. Julius Held endorsed this hypothesis, alone proposing an earlier dating for the panel to around 1622–25, but the use of the oak panel here would







Fig. 3, Anthony van Dyck, *Portrait of Gaspar de Crayer*, ca. 1627-1635, oil on panel, 24.8 x 18.7 cm. Collection of the Dukes of Buccleuch, Boughton House.

make that most unlikely. Jaffé was more cautious about a direct association with the great undertaking, content simply to favourably compare the quality of the present sketch to 'the best of those [sketches] which he [Van Dyck] was to paint in connection with the *Iconographie*'.

The size and format of the present *grisaille* clearly echoes those which were probably used for the actual series, in which they performed the crucial role of translating the painter's likenesses (nearly all (with only one exception) drawn from the life in chalk) into detailed sketches for the use of the engravers themselves. In Hind's words: 'The oil *grisaille* panels appear to have supplied the engraver with Van Dyck's completed idea'.<sup>5</sup> The largest surviving group of oil sketches which can be connected with the *Iconographie* are the thirty-seven panels today preserved in the collections of the Dukes of Buccleuch at Boughton in Northamptonshire. Of these Horst Vey lists twenty-four that he considers display the 'vivacity of handling and refinement of perception and technique' worthy of Van Dyck, and critical opinion has long been divided over the relative merits and degree of the painter's own participation.<sup>6</sup> Certainly, the quality of the present panel would match many of those at Boughton, such as that of the painter Gaspar de Crayer (fig. 3). In its less finished character, however, notably in the area of the sitter's torso which is indicated by only thinnish black and grey paint which was later painted over (fig. 4), it differs from the other *grisailles*, whose design were worked up right to the edges of the panel, as the engravers would have expected.<sup>7</sup> If, as Vey notes, the present sketch was made after Van Dyck's return from Italy, it is unlikely that it could have been derived from either of the canvas portraits, which presumably remained in the Van Uffel's possession until his return to Amsterdam in 1632. The two men did not meet again after Van Uffel's sittings in Venice, and Vey suggests that if this sketch was to have formed the basis for an engraving that Van Dyck might have had recourse to an original drawing, now lost. This would have been in keeping with the *modus operandi* of the production of the *Iconographie*, and might also then account for the heavier and older facial features of the sitter remarked upon by



Fig. 4, The present panel before restoration.

Jaffé: 'A man of heavier jowl and more advanced years.' But why the sketch then seems to have remained unfinished is still unknown. The reason for this will probably never now be understood, but the simple fact that it was may have been enough to prevent any intended use for the engravers of the *Iconographie*.

What remains unclear, however, is that, even if all these assumptions are correct – and Van Dyck's evident friendship and admiration for the sitter taken into account – why was Van Uffel's likeness ultimately excluded for any edition of the printed *Iconographie* itself? He would certainly have fitted alongside other distinguished contemporary collectors in the series such as Nicolaes Rockox and Cornelis van der Geest. The earliest history of the panel is unknown, and it may perhaps have been lost at an early date. But as Julius Held pertinently remarked:

'No matter whether it was made as a study for the Braunschweig canvas or, more likely, was painted afterward, it [the present panel] has been done with so much freedom and judicious economy that its attribution to Van Dyck should be beyond question.... The significance of the Van Uffel panel lies in the standard of quality that it offers, and against which all other pretenders to a Van Dyck attribution will have to be measured'.

<sup>5</sup> S. Barnes, N. de Poorter, H. Vey and O. Millar, *Van Dyck. A complete Catalogue of the Paintings*, New Have and London 2004, pp. 208–10, cat. nos II.68 and II.70, reproduced.

<sup>6</sup> Cited by Liedtke 1984, p. 57. Vaillant himself, however, made no note of the name of his model. Another possible identity for the sitter, the Flemish merchant Daniel de Nys (b. 1572) also resident in Venice and also a patron of the arts, is, as Held suggests, ruled out by his age, for he would have been fifty at the time of the commission, and older than the man depicted. Vaillant never travelled to Italy, so he must have based his mezzotint upon the original, which probably remained in Van Uffel's collection when he was obliged to return to Amsterdam in the 1630s.

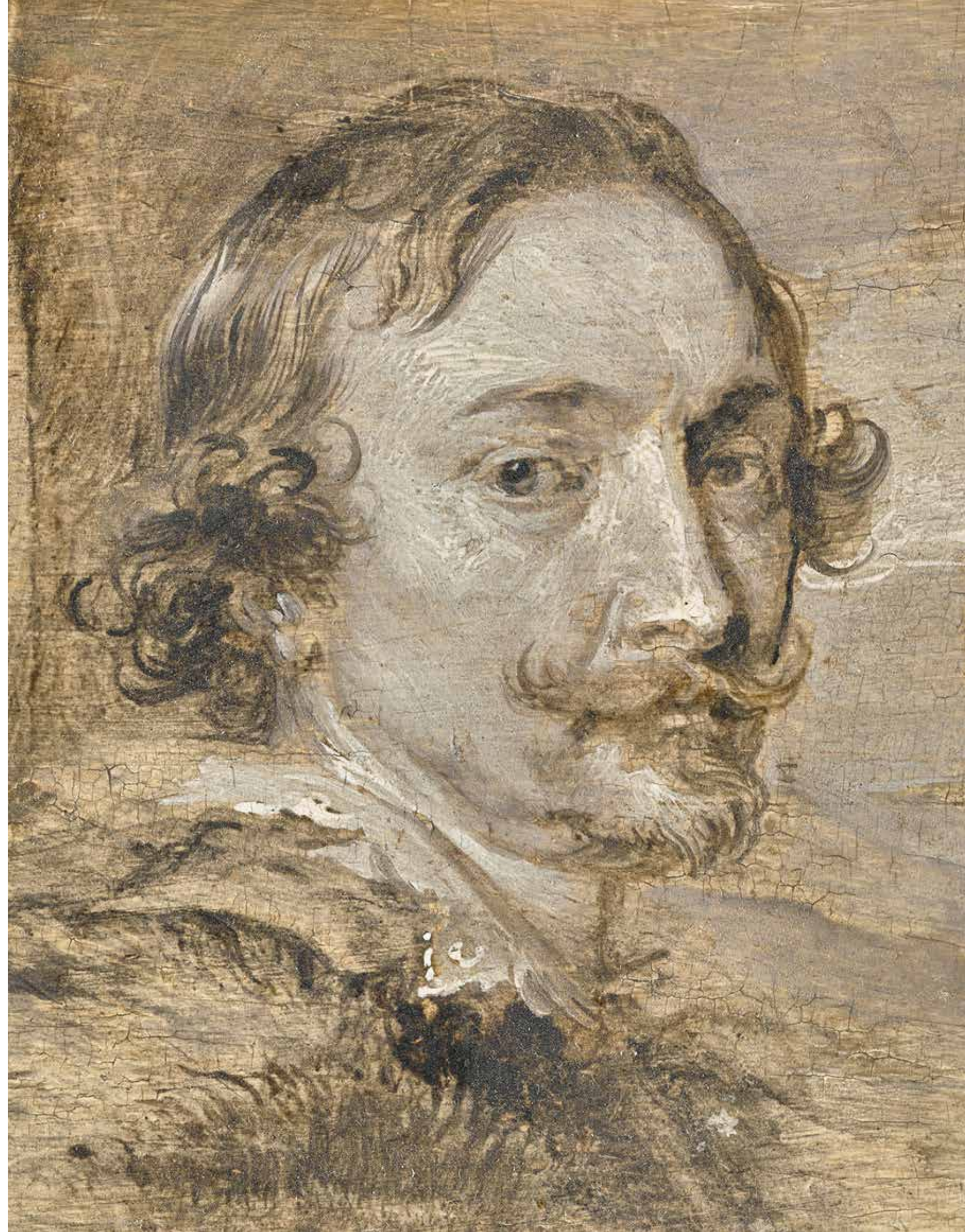
<sup>7</sup> Van Uffel also owned paintings by or attributed to Titian, Rubens, Rembrandt, Ribera, Reni, Guercino, Claude and Poussin. For a good account of his life see E. Duverger and D. Maufort in C. Depauw and G. Luijten (eds), *Anthony van Dyck as a printmaker*, exh. cat., Antwerp and Amsterdam 1999–2000, pp. 385–86.

<sup>8</sup> By contrast, in the New York portrait he is portrayed as a man of learning, surrounded by an antique head, musical instruments, a celestial globe and various drawings.

<sup>9</sup> A.M. Hind, *Catalogue of drawings by Dutch and Flemish artists preserved in the Department of Prints and Drawings in the British Museum*, London 1923, 262, under no. 35.

<sup>10</sup> Vey in Barnes, de Poorter, Millar and Vey 2004, pp. 365–73, cat. nos. III.145–67, all reproduced. The group were bought by Ralph Montagu, 1st Duke of Montagu from the sale of the painter Sir Peter Lely's collection in London beginning on the 18 April 1682.

<sup>11</sup> Recent examination of the present panel with Infra-red reflectography by Tager, Stenor Richardson (report no. 20220712 dated 15 July 2022) shows the directional brushed imprimatura used by Van Dyck, with some areas of priming left exposed to act as mid-tones, a technique fully in keeping with that used for the small-scale panels used for the *Iconographie* series.







5

## FRANS HALS AND STUDIO

Antwerp 1582/83 - 1666 Haarlem

Portrait of a man, three-quarter-length, wearing black with a white collar

oil on canvas

78.9 x 66.1 cm.; 31 x 26 in.

### PROVENANCE

Admiral Sir Montague Edward Browning (1863–1947), London;  
Sir Hugh P. Lane (1875–1915), London;  
With Arthur Ruck, London;  
With John Levy Galleries, New York;  
From whom acquired by Mrs Benjamin F. Jones Jr. (d. 1941),  
Sewickley Heights, Pennsylvania;  
Her posthumous sale, New York, Parke-Bernet Galleries, 4-5  
December 1941, lot 29;  
With Schneider Gabriel, New York;  
Ira S. French, New York;  
By whom sold, London, Christie's, 24 May 1963, lot 25, to  
Acquavella;  
With Acquavella Galleries, New York;  
Mr and Mrs Smith W. Bagley (1935–2010), Winston-Salem,  
North Carolina, by 1967;  
Anonymous sale, London, Christie's, 26 November 1971, lot 80,  
for 11,000 Guineas, where acquired.

### EXHIBITED

Raleigh, North Carolina Museum of Art, *North Carolina collects:  
a loan exhibition of North Carolina owned art objects*, 10 – 29  
October 1967, no. 18.

£ 600,000-800,000

HK\$ 5,260,000-7,010,000

### LITERATURE

W.R. Valentiner, *Frans Hals: des Meisters Gemälde (Klassiker der Kunst)*, Stuttgart 1921, no. 65, reproduced (as Hals, circa 1627–30);  
W.R. Valentiner, *Frans Hals: des Meisters Gemälde (Klassiker der Kunst)*, Stuttgart 1923, p. 318, no. 189, reproduced (as Hals, circa 1640; as possibly signed with monogram, right);  
W.R. Valentiner, *Frans Hals Paintings in America*, Connecticut 1936, reproduced pl. 35 (as Hals, circa 1630);  
C. Grimm, *L'opera completa di Frans Hals*, Milan 1974, p. 110, no. 219, reproduced (listed under 'Other attributed works');  
S. Slive, *Studies in the History of European Art, Frans Hals*, London 1974, vol. 3, p. 146, no. D.50, reproduced fig. 171 (under 'Doubtful and wrongly attributed paintings');  
To be included in Professor Claus Grimm's forthcoming *catalogue raisonné*, to be published online in collaboration with the Rijksbureau voor Kunsthistorische Documentatie in the Hague, as no. A3-16, reproduced (as Frans Hals and Assistant).







Fig. 1, Frans Hals, *Portrait of a Man in his Thirties*, 1633. Oil on canvas, 64.8 × 50.2 cm. National Gallery, London. © National Gallery

Frans Hals' unique and innovative approach to the portraiture of his male contemporaries was recently explored and celebrated in the exhibition at The Wallace Collection, London: 'Frans Hals: The Male Portrait', tracing the development of these works through the artist's long career, from 1610 to 1666.<sup>1</sup> The dating of this painting, last seen at auction over 50 years ago, has varied from suggestions of the late 1620s to around 1640, but Professor Claus Grimm, the foremost authority on the artist, now dates the work to circa 1634–35. This was the period in which Hals was operating at the height of his powers, demand for his portraits from the newly wealthy citizens of his native city of Haarlem was ever increasing, and his reputation as the leading portraitist of the age had been firmly established (shortly to be challenged by Rembrandt). Indeed, in a letter to Mrs Benjamin F. Jones Jr. (see *Provenance*), dated 29 August 1930, Dr. Wilhelm R. Valentiner (see *Literature*) writes: 'The painting is in my opinion one of the best I know of the period (about 1630) at the time when Frans Hals was more highly appreciated than at any other period in his lifetime.'

This likeness fits well into the scope of portraits Hals produced in the mid-1630s, when his brushwork became ever more confident and economical, as can be seen in the highlight along the sitter's

nose, and the rapid strokes that define the man's moustache, eyebrows and shading around his eyes, comparable to those found in the commanding *Portrait of Tieleman Roosterman* of 1634 (The Cleveland Museum of Art, Ohio).<sup>2</sup> The pose of the man is also characteristic of Hals' portraits from the mid-1630s, such as those of the unidentified portrait of 1633 (National Gallery, London),<sup>3</sup> and the *Portrait of Nicolaes Hasselaer* (1593–1635), probably of 1634 (Rijksmuseum, Amsterdam),<sup>4</sup> which are likewise distinguished by the brightness of the light source, and a generally fresh and sunny tonality.

Professor Grimm, who is preparing the updated *catalogue raisonné* of Hals' work, has revised his former opinion of the painting, and is unequivocal in his endorsement of the portrait as by Hals himself along with a member of his studio. Grimm notes that the head of the sitter is 'absolutely typical for Hals', executed with his distinctive bravura brushwork, characteristic shading of the eyelids, and an animated expression with eyes that immediately engage the viewer, unlike any others found in portraits of the 17th century. Indeed Grimm recalls Sir Joseph Hotung telling him that the reason he bought the portrait was precisely 'because he was fascinated by the picture's spontaneous expression.'







Fig. 2, Frans Hals, *Portrait of a Man*, circa 1635. Oil on canvas, 79.5 x 66.5cm. Rijksmuseum, Amsterdam. © Rijksmuseum

Given the very delicate application of paint, and since the perimeters of the face are executed more summarily with only a few accents of light and shadow, Grimm concludes that the face here remains in an intermediate stage of painting, without the impasto accents that can be observed in particular in the aforementioned portrait of Hasselaer, for example. He is of the opinion that, though the tassel at the man's neck and the rendering of his hand are also of the quality associated with Hals, the rest of the costume would appear to be the work of a single assistant.<sup>5</sup> An exceptional feature of this painting is the faint outline of underdrawing along the sitter's right arm – a trace of Hals' preparatory working technique rarely apparent in his other portraits. It is also possible to discern the reserve that has been left around the sitter's head.<sup>6</sup>

#### Note on provenance

This painting was formerly in the collection of Sir Hugh Lane, Irish art dealer and collector, who was appointed Director of the National Gallery of Ireland shortly before his untimely death during the sinking of the RMS *Lusitania*. Lane established Dublin's Municipal Gallery of Modern Art, and he bequeathed his own paintings 'to found a Collection of Modern Continental Art in London.' This bequest comprises almost forty French Impressionist paintings, which are shared between the Hugh Lane Gallery in Dublin and the National Gallery in London, including Edouard Manet's *Music in the Tuileries Gardens* and Renoir's *The Umbrellas*.

<sup>1</sup> 22 September 2021 – 30 January 2022: <https://www.wallacecollection.org/art/exhibitions-displays/frans-hals-the-male-portrait/>

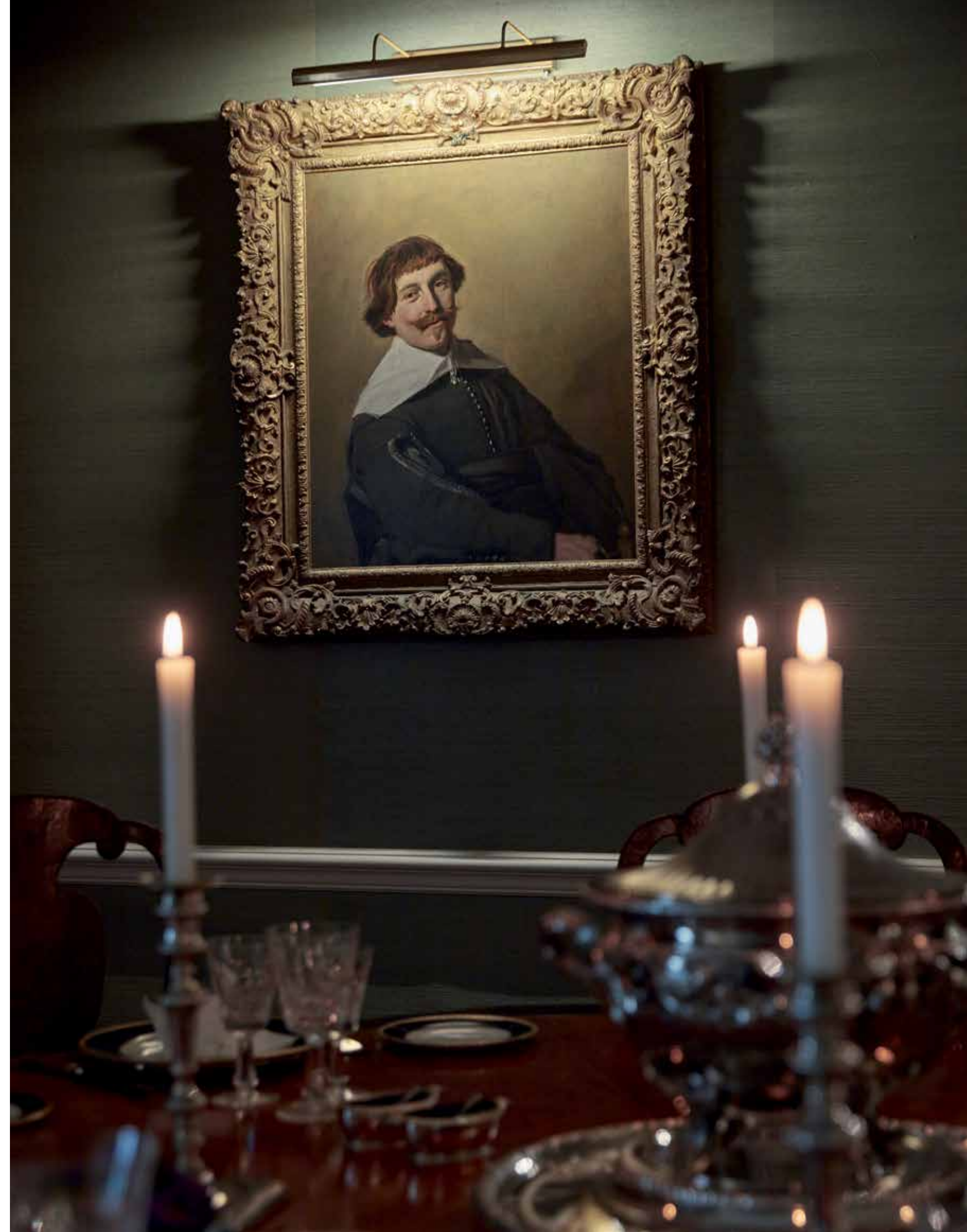
<sup>2</sup> <https://www.clevelandart.org/art/1999.173>

<sup>3</sup> <https://www.nationalgallery.org.uk/paintings/frans-hals-portrait-of-a-man-in-his-thirties>

<sup>4</sup> <https://www.rijksmuseum.nl/en/collection/SK-A-1246>

<sup>5</sup> It seems probable that Seymour Slive, who appears only to have known the painting through a photograph, based his opinion of the painting on the basis of this rendering of the costume.

<sup>6</sup> Although Grimm believes the painting to have been cut slightly at the lower edge, scalloping along this – and all the margins – would appear to confirm this design as the original composition.







6

## ÉDOUARD VUILLARD

1868 - 1940

### Autoportrait dans un miroir

stamped *E. Vuillard* (lower right)  
oil on board laid down on cradled panel  
27.3 by 21.4cm., 10¾ by 8⅝in.  
Painted circa 1887-88.

#### PROVENANCE

Estate of the Artist  
Jacques Roussel (by descent from the above circa 1944)  
Sam Salz, New York  
Paul & Bunny Mellon, Virginia (acquired by 1966)  
Sale: Christie's, New York, 15th November 1983, lot 21  
Thomas Gibson Fine Art, London  
Private Collection, Switzerland (acquired by 1989)  
Thomas Gibson Fine Art, London  
Acquired from the above in 2002

#### EXHIBITED

Paris, Maison de Couture Marcel Rochas, 'Moustache'. *Portraits d'hommes du XVIe siècle à nos jours*, 1949-50, no. 62  
Washington, D.C., National Gallery of Art, *French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon and Mrs. Mellon Bruce*, 1966, no. 169, illustrated in the catalogue (titled *Self-Portrait* and as dating from circa 1891)  
Houston, The Museum of Fine Arts; Washington, D.C., The Phillips Collection & Brooklyn, The Brooklyn Museum, *The Intimate Interiors of Edouard Vuillard*, 1989-90, no. 3, illustrated in colour in the catalogue (as dating from circa 1891)

#### LITERATURE

Stuart Preston, *Édouard Vuillard*, New York, 1971, illustrated in colour on the frontispiece  
Guy Cogeval, *Vuillard, Post-Impressionist Master*, New York, 2002, p. 12  
Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, Milan, 2003, vol. I, no. I-77, illustrated in colour p. 47 (catalogued as oil on wood)

£ 500,000-700,000

HK\$ 4,390,000-6,140,000







Fig. 1, Édouard Vuillard, *Autoportrait*, circa 1888, oil on canvas, National Gallery of Art, Washington, D.C



Fig. 2, Édouard Vuillard, *Autoportrait au miroir de bambou*, circa 1890, oil on canvas, Private Collection © Bridgeman



Fig. 3, Vincent van Gogh, *Self-Portrait with Grey Felt Hat*, 1887, oil on canvas, Van Gogh Museum, Amsterdam © Bridgeman

The present work is part of a series of sophisticated self-portraits that Vuillard painted between 1887 and 1890. This concentrated exploration of his own image, a subject to which he would return only on rare occasion later in his career, represents the pinnacle of his pre-*Nabis* achievement. As Antoine Salomon and Guy Cogeval have written: 'What is most striking about Vuillard's earliest works is his precocious flair for portraiture. His most inspired youthful works are actually his self-portraits: they seem to capture his presence only fleetingly, and he gazes out of the frame at us with a look of indefinable anxiety, oddly combined with a certain assurance [...]. The self-portraits made before 1890 are the only 'masterpieces' from his youthful period, and indeed the only great paintings to be produced by any of the future *Nabis*' (A. Salomon & G. Cogeval, *op. cit.*, p. 7).

*Autoportrait dans un miroir*, painted circa 1887-88, captures an astonishing immediacy. Rendered in a sober palette, there are no brushes or artist materials on display that indicate Vuillard's profession as an artist; instead, he is simply represented as a thoughtful young man on the cusp of his exciting career. Showcasing his proficiency in handling colours, applied in a range of subtle tones, Vuillard makes use of a shimmering palette which he would shortly abandon, 'but which for the time being attaches him to the twilight of romanticism, as is only to be expected of a young man barely twenty years old, full of ambition but still somewhat shy' (*ibid.*). The work provides insight into the psychological state of the artist at this time of his life, instilling the image with a deep and thoughtful presence. As observed by Denys Sutton in 1948, 'There is even present, in his early Self-Portraits, a note of acute questioning, of self-analysis, which stresses those affinities with

Marcel Proust, which André Chastel has so rightly remarked in his art' (D. Sutton, 'The Vuillard Exhibition', in *The Burlington Magazine*, August 1948, vol. 90, no. 545, p. 234).

As a compositional device, Vuillard uses in this work a bamboo-framed mirror which subtly reveals only the lower edge. The same device is used in the work *Autoportrait au miroir de bambou* (fig. 2) and in both cases the mirror enhances the psychological aspect of the portraits. As Elizabeth Easton highlights: 'The mirror points directly to the inherent paradox of the self-portrait: the impossibility of truly apprehending oneself. A person can never perceive himself by direct vision: a mirror must stand between the painting subject and the painted object, creating a distance between a person's appearance to others and the reverse image that he actually is able to see...' (E. Easton in *The Intimate Interiors of Edouard Vuillard*, *op. cit.*, p. 12).

Having enrolled at the École des Beaux-Arts in 1886 before studying at the Académie Julian, Vuillard would have been studying the Old Masters and frequenting the studios of the academic painters Bouguereau and Robert Fleury, and 'one thinks of Antonello de Messina's *Portrait of a Man* or the same artist's *Salvator Mundi*, or Bellini's *Portrait of the Doge Leonardo Loredan*' (A. Salomon & G. Cogeval, *op. cit.*, p. 47). He would also have been aware of his contemporaries, perhaps most notably Van Gogh (fig. 3), and their influence on the young artist can be seen in the fluid brushstrokes and vivid colour tones that he employs in the present work.

*Autoportrait dans un miroir* is one of Vuillard's most accomplished early works. He creates a novel scenario in which to present his young self to the world via the use of the bamboo mirror. Crucially adding a psychological undertone to his representation, it engages the viewer by engendering philosophical thought about the act of self-observation.



7

## ÉDOUARD VUILLARD

1868 - 1940

### Les messieurs en noir

stamped *E. Vuillard* and indistinctly numbered (lower right)  
oil on board laid down on panel  
57.8 by 34.7cm., 22¾ by 13⅝in.  
Painted *circa* 1895-99.

#### PROVENANCE

Estate of the artist  
Jacques Salomon, Paris (by descent from the above)  
Wildenstein & Co., New York (acquired from the above in 1971)  
Dr Joseph Goldyne, San Francisco (acquired from the above in  
October 1972)  
Thomas Gibson Fine Art, London (acquired from the above)  
Acquired from the above in 1993

#### EXHIBITED

New York, Wildenstein & Co., *La revue blanche: Paris in the  
Days of Post-Impressionism and Symbolism*, 1983, illustrated in  
the catalogue (titled *The Physician's Visit* and as dating from  
*circa* 1900)

#### LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible  
Glance, Critical Catalogue of Paintings and Pastels*, Milan, 2003,  
vol. I, no. V-92, illustrated in colour p. 426

£ 1,500,000-2,000,000

HK\$ 13,150,000-17,530,000







Fig. 1, Rembrandt, *The Anatomy Lesson of Dr Nicolaes Tulp*, 1632, oil on canvas, The Hague, Netherlands



Fig. 2, Paul Gauguin, *La vision après le sermon (La lutte de Jacob avec l'ange)*, 1888, oil on canvas, Scottish National Gallery, Edinburgh

‘There is a species of emotion particular to painting. There is an effect that results from a certain arrangement of colours, of lights, of shadows, etc. It is this that one calls the music of painting.’

(Vuillard in a journal of 1894, quoted in E.W. Easton, *The Intimate Interiors of Edouard Vuillard* (exhibition catalogue), The Museum of Fine Arts, Houston, 1989, p. 103)

Writing at the advent of the Nabis movement in 1888, Vuillard’s fellow-Nabis and friend Maurice Denis wrote: ‘for the first time, in a paradoxical, unforgettable way, was presented the rich concept of the flat surface covered with colours assembled in a certain order. And so we realised that every work of art was a transposition, a caricature, the impassioned equivalent of a sensation experienced’.

It was this latter idea that would come to underpin Vuillard’s work and is most evident in *Les messieurs en noir*. Painted in the second half of the 1890s, this enigmatic composition combines a distinctly Nabis approach to form and pattern with the naturalistic detail that characterised the artist’s late work and formed the basis of his reputation as the ultimate *intimiste*.

In this respect, *Les messieurs en noir* encapsulates the best of Vuillard’s work; drawing on artistic tradition, he quietly reimagines it with the subtle modernity that would become his hallmark. As Antoine Salomon and Guy Cogeval write, ‘Vuillard’s interiors are deeply resonant works, strikingly modern yet steeped in an artistic tradition that stretches back to the seventeenth century. Dutch genre painting, with its modest subjects, often rigorous arrangements of form, and bold contrasts of light and dark, was a key influence on Vuillard’ (A. Salomon & G. Cogeval, *op. cit.*, p. 130). There is something of the concentrated intensity of the Dutch masters in the present work, and in its powerful use of shadow and light it recalls works such as Rembrandt’s *The Anatomy Lesson of Dr*



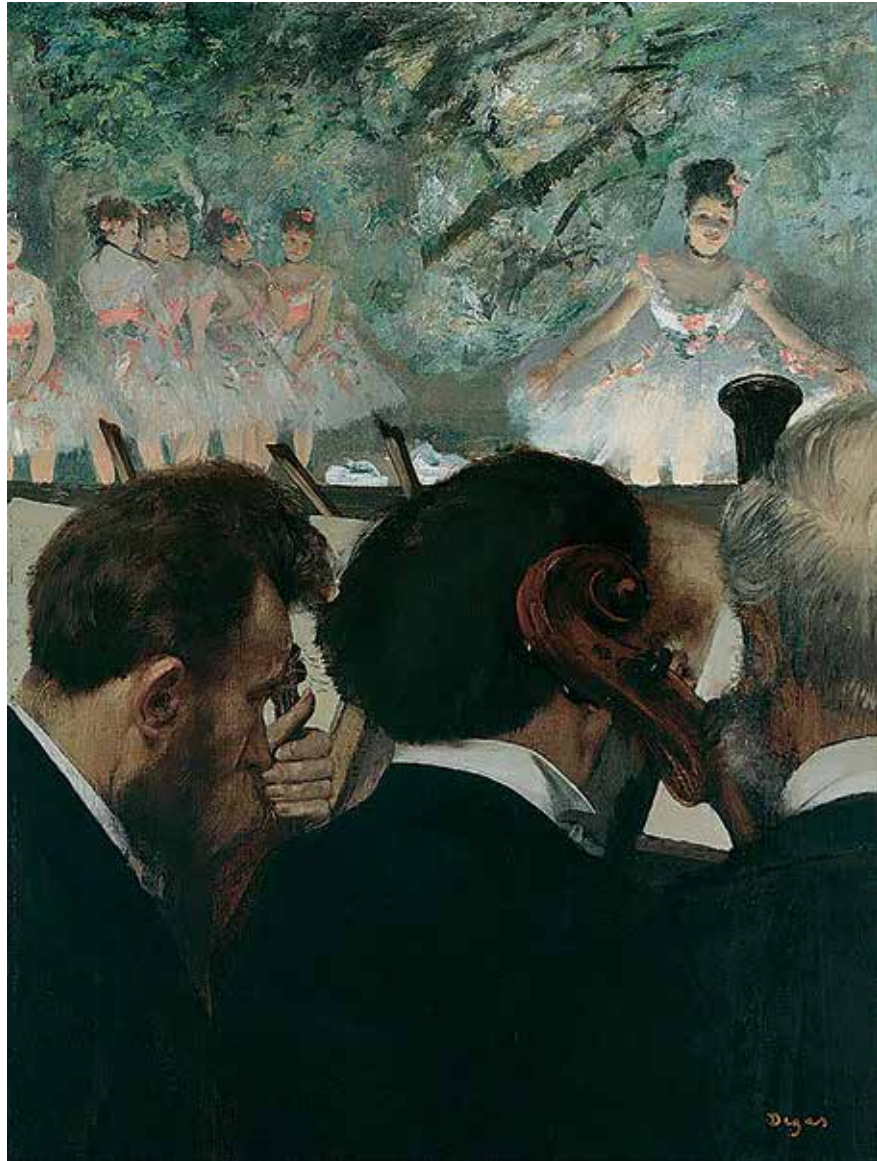


Fig. 3, Edgar Degas, *Musiciens à l'orchestre*, 1872-76, oil on canvas, Städel Museum, Frankfurt

*Nicolaes Tulp* (fig. 1). Indeed, it has been known as *The Physician's Visit* which seems to offer a plausible explanation for this group of formally dressed men clustered in the kind of domestic interior that in Vuillard's work is more normally the domain of women.

Both the modernity and the mystery of the scene lie in its strikingly unconventional compositional arrangement. The large part of the picture plane is given over to the blue and yellow flecked wallpaper that extends through the right-hand and upper edges of the board emphasising both the verticality of the composition and the locus of interest and light in the lower half of the painting. Vuillard places himself and his viewer outside of the main action of the scene; the

three gentlemen face away from us, concentrated on something that is happening just out of our view but which is lit by a glowing lamp. This arrangement bears a marked similarity to both Gauguin's *La vision après le sermon* (fig. 2) and Degas' *Musiciens à l'orchestre* (fig. 3) particularly when one takes into account the implied spiritual luminosity of the vision in the former and the artificial glow of the stagelights in the Degas.

Vuillard takes this compositional device and places it in the interior, intimate setting for which he is best known. The unexpected combination of inner and outer worlds and the deliberate occlusion of the scene's actual focus lend this work a particular subtlety.

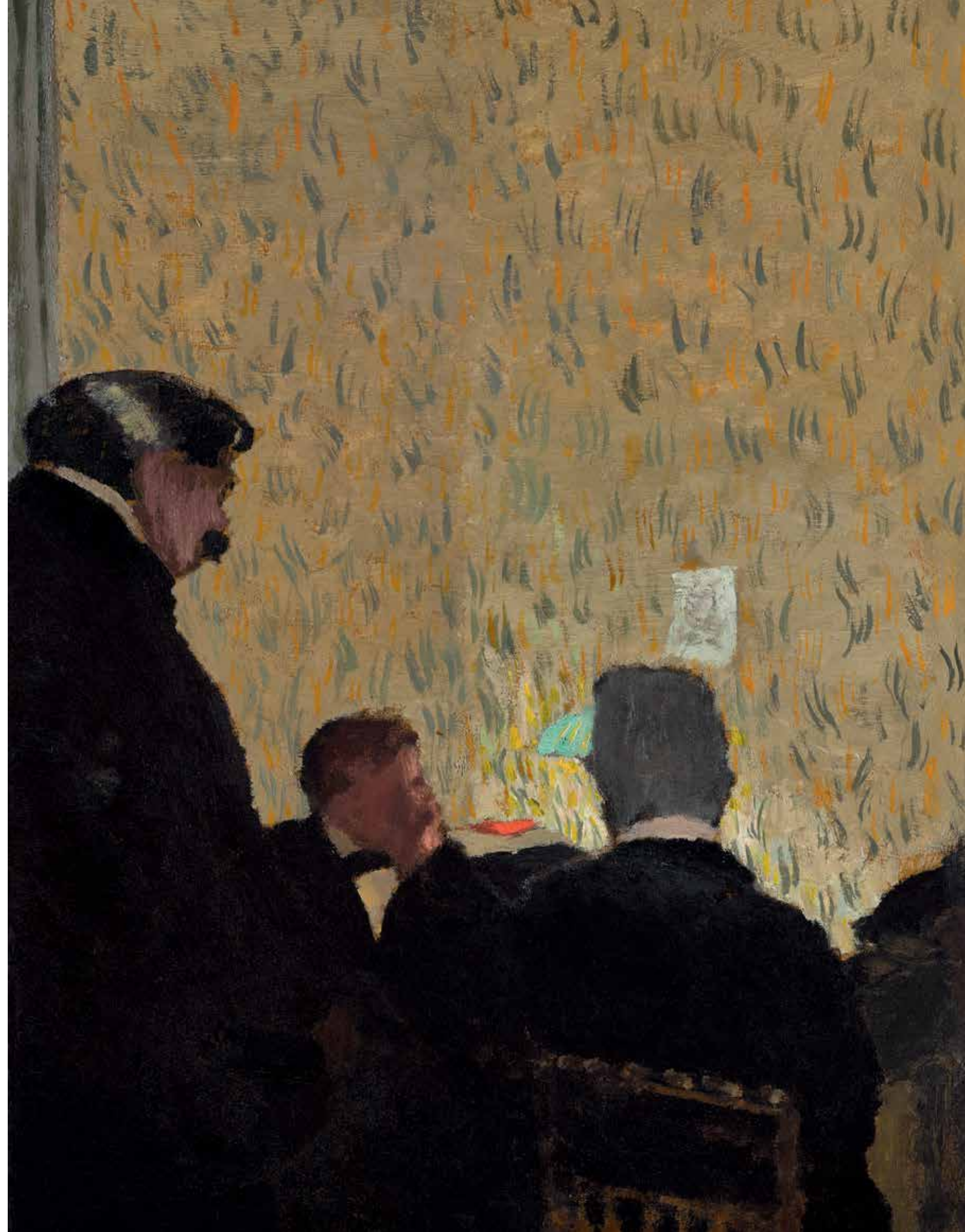






Fig. 4, Edward Hopper, *Nighthawks*, 1942, oil on canvas, The Art Institute of Chicago, Chicago  
 © Heirs of Josephine Hopper/ Licensed by Artists Rights Society (ARS) NY/DACS, London 2022 / © 2022. The Art Institute of Chicago / Art Resource, Ny/ Scala, Florence

Writing at the turn of the century, Camille Mauclair described *intimisme* as 'a revelation of the soul through the things painted, the magnetic suggestion of what lies behind them [...] the intimate meaning of the spectacle of life (C. Mauclair, *The Great French Painters and the Evolution of French Painting from 1830 to the Present Day*, London, 1903, p. 122). This lies at the heart of Vuillard's work and was recognised by his contemporaries as an essential component of his mystery. André Gide wrote of the artist in 1905, 'He is the most personal, the most intimate of story-tellers. I know few pictures which bring the observer so directly into conversation with the artist. I think it must be because his brush never breaks

free of the motion which guides it; the outer world, for Vuillard, is always a pretext, an adjustable means of expression. And above all it's because M. Vuillard speaks almost in a whisper – as is only right when confidences are being exchanged – and we have to bend over towards him to hear what he says' (quoted in Stuart Preston, *Edouard Vuillard*, London, 1985, p. 37). In *Les messieurs en noir* Vuillard achieves precisely this sensation; our attention is drawn, compelled by the intense focus of these gentlemen and the hidden light behind them. Vuillard presents the familiar as revelatory, quietly reminding us of the innate mysteries and rituals that are part of everyday life.







8

元青花荷塘鴛鴦紋大口盤

## A RARE LARGE BLUE AND WHITE MOULDED 'MANDARIN DUCK AND LOTUS POND' DISH YUAN DYNASTY

potted with shallow rounded sides rising from a straight foot to a barbed rim, the central medallion finely painted in rich cobalt-blue tones with a serene lotus pond harbouring a pair of mandarin ducks, the deep well moulded in low relief with flowers depicted full-face and in profile issuing from leafy branches with superbly detailed veins and petals, the reverse with a continuous lotus scroll, the unglazed base fired to a pale orange

The dating of this lot is consistent with the result of a thermoluminescence test, Oxford authentication Ltd., no. P107D18.  
Diameter 41 cm, 16 $\frac{1}{8}$  in.

### PROVENANCE

Private Collection, Europe.  
Christie's London, 15th May 2007, lot 211.  
Eskenazi Ltd., London, 2007, no. C4071.

### EXHIBITED

*Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society, 1921-2021*, Oriental Ceramic Society, London, 2021, cat. no. 76.

### LITERATURE

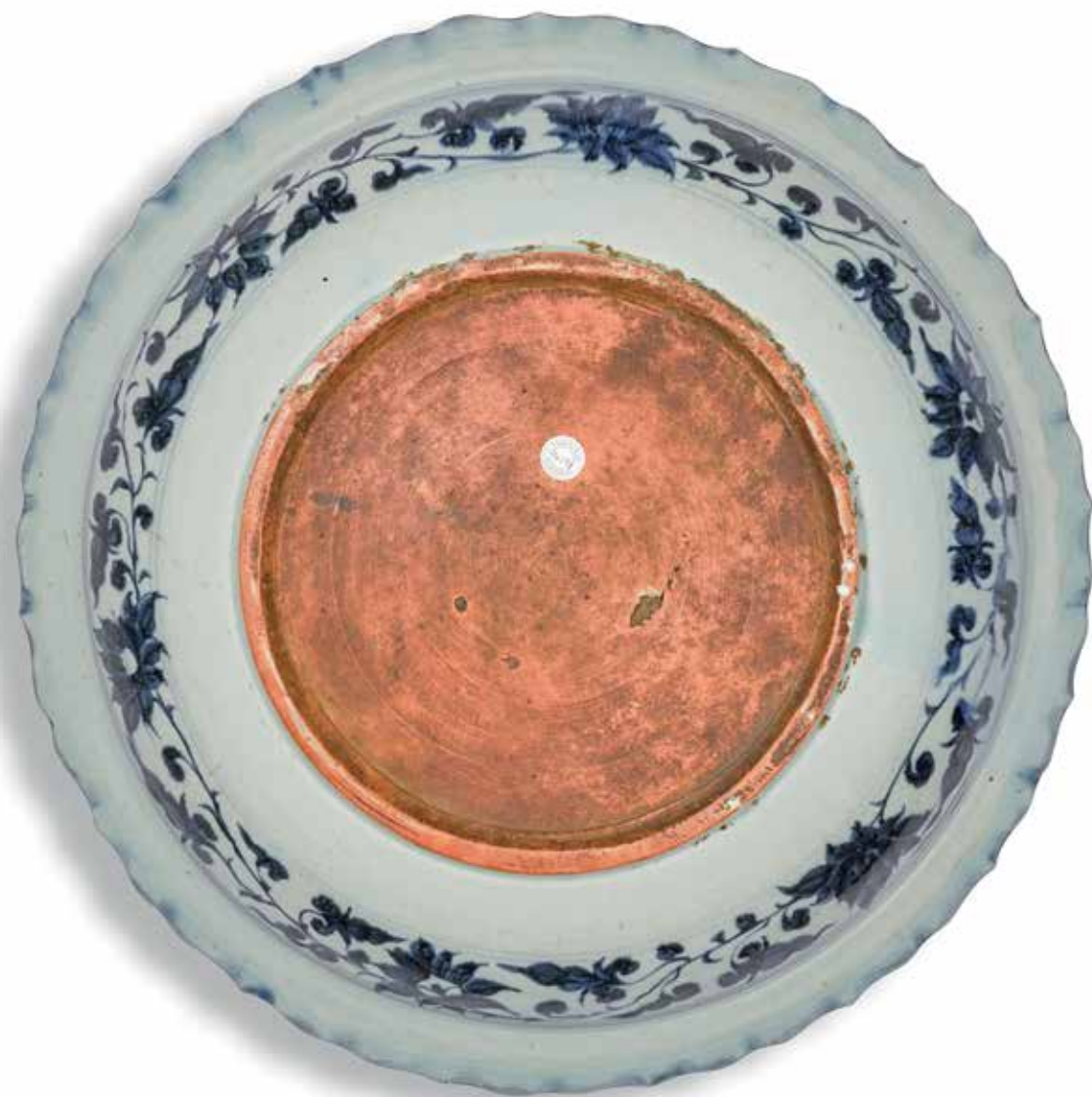
Regina Krahl, *Early Chinese Blue-and-White Porcelain. The Mingzhitang Collection of Sir Joseph Hotung*, Hong Kong, 2022, pl.3.

£ 700,000-1,000,000

HK\$ 6,140,000-8,770,000







This large, exquisite dish is a cornucopia of decorative motifs and techniques, representing a triumph of craftsmanship achieved during the Yuan dynasty (1279-1368). The centre is carefully painted with a lively depiction of two mandarin ducks looking at each other, swimming in a pond with dense clumps of lotus. Moulding technique is applied to the cavetto and rim, where wreaths of flowers in white are reserved on a blue wash ground, with intricate details of the veining and stamens delicately moulded beneath the glaze. The rim is shaped in bracket foliations, giving this large dish an unusually elegant silhouette. This meticulously executed vessel, sumptuously decorated with an array of designs, is not only a feast for the eyes but also a sophisticated work of art with a tactile quality.

The lotus pond design became popular on large blue-and-white ware, such as dishes and bowls, during the Yuan dynasty - some depicting only the pond, while others include ducks or egrets. Such motifs were however not new to the Yuan. Related designs can be seen on earlier Ding ware; see, for example, the Northern Song (960-1127) Ding bowls carved with two ducks among water plants, in the collection of the National Palace Museum, Taipei, included in the *Catalogue of the Special Exhibition of Ting Ware White Porcelain*, National Palace Museum, Taipei, 1987, nos 43-6.





The Palace Museum, Beijing has a slightly larger Yuan dish (accession no. xin-101908), similarly decorated with a pair of mandarin ducks swimming side by side on a densely filled lotus pond, but without the moulded decoration and cross-hatched ground on the cavetto and blue ground on the rim. The Museum suggests that this kind of 'pond scene' was also popular on textiles since at least the Southern Song dynasty (1127-1279), as evidenced by the book *Mengliang lu* (夢梁錄) written by Wu Zimu (吳自牧), which describes the society of the Southern Song capital Linan (臨安). In chapter 13 of his book, Wu states that among the goods for sale in the night market were vests with lotus pond designs. In the Yuan dynasty, the motif even appeared on the imperial costumes during the reign of the Wenzong Emperor (r. 1328-31), demonstrating the pond design was highly appreciated even by the court at the time.

Although there are a few surviving examples of such dishes decorated with a pond scene, those with moulded decoration are extremely rare. It is interesting to note that while these dishes share many motifs, their combinations tend to be unique, underscoring the importance of each individual dish. During the Yuan period, potters of the Jingdezhen kilns discovered a new recipe for porcelain that could not only increase the firing temperature, but also minimise deformation during the firing process, making the production of larger vessels, such as the present piece, possible. Their large size and bold decoration therefore represent not only the taste of the Yuan court, but also the technical developments achieved by craftsmen working at the imperial kilns at that time.

While the lotus pond decoration and the floral patterns around it are characteristics of Chinese ware, the form and size of this dish is, however, not typically Chinese and perhaps an imitation of Islamic metalwork. Impressive dishes of this type might have been made for accommodating communal feasting practices popular in the Middle East or other parts of Asia, where these dishes would have been objects of great admiration and demand. Compare a closely related large moulded dish, but lacking the pair of waterfowls in the composition, from the Ardabil Collection in the Iran Bastan Museum, Tehran (accession no. 8736), illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 4, Tokyo, New York and San Francisco, 1981, pl. 52, where it is suggested that 'of the many large dishes in the Ardebil Collection, the example shown here is one of those with the most complex and heavy decoration'. A large moulded blue-and-white dish, with an Arabic or Persian inscription on the base, the centre decorated with a pair of confronting ducks swimming in a lotus pond, surrounded by lotus blooms alternately upright and pendent on stems all in white reserved on a blue ground, but the foliate rim decorated with a band of breaking waves, was sold in these rooms, 15<sup>th</sup> December 1981, lot 195. John Carswell notes, in 'A Fourteenth Century Chinese Porcelain Dish from Damascus', American University of Beirut Centennial Publication 1866-1966, Beirut, 1966, pl. 1, that the inscription of this dish appears to be an owner's or merchant's mark, although it has also been suggested that it reads *mali* (sir) or *Khatm* (stamped).





9

## ÉDOUARD VUILLARD

1868 - 1940

Au 'Divan Japonais'

stamped *E. Vuillard* and numbered 190 (lower right)

oil on board

21 by 21.2cm., 8¼ by 8⅝in.

Painted *circa* 1890-91.

### PROVENANCE

Estate of the Artist

Jacques Salomon, Paris (by descent from the above and until 1950)

Charles-Auguste Girard, Paris (acquired in 1950)

Georges Wildenstein, New York

Carroll Carstairs Gallery, New York

Diane Esmond Wallis, New York (acquired by 1954)

Sale: Christie's, London, 30th November 1981, lot 18

Thomas Gibson Fine Art, London (purchased at the above sale)

Private Collection, Switzerland (acquired by 1990 and until 2003)

Thomas Gibson Fine Art, London

Acquired from the above in 2003

£ 1,200,000-1,800,000

HK\$ 10,520,000-15,780,000

‘A shape, a colour exists only in relation to another. Form alone does not exist. All we can understand is relationships [...]. If the brain's mechanism is not in a state to grasp these relationships [...] and transfer them like a sleepwalker onto paper or canvas, it's a waste of time’.

(Edouard Vuillard, November 1888)

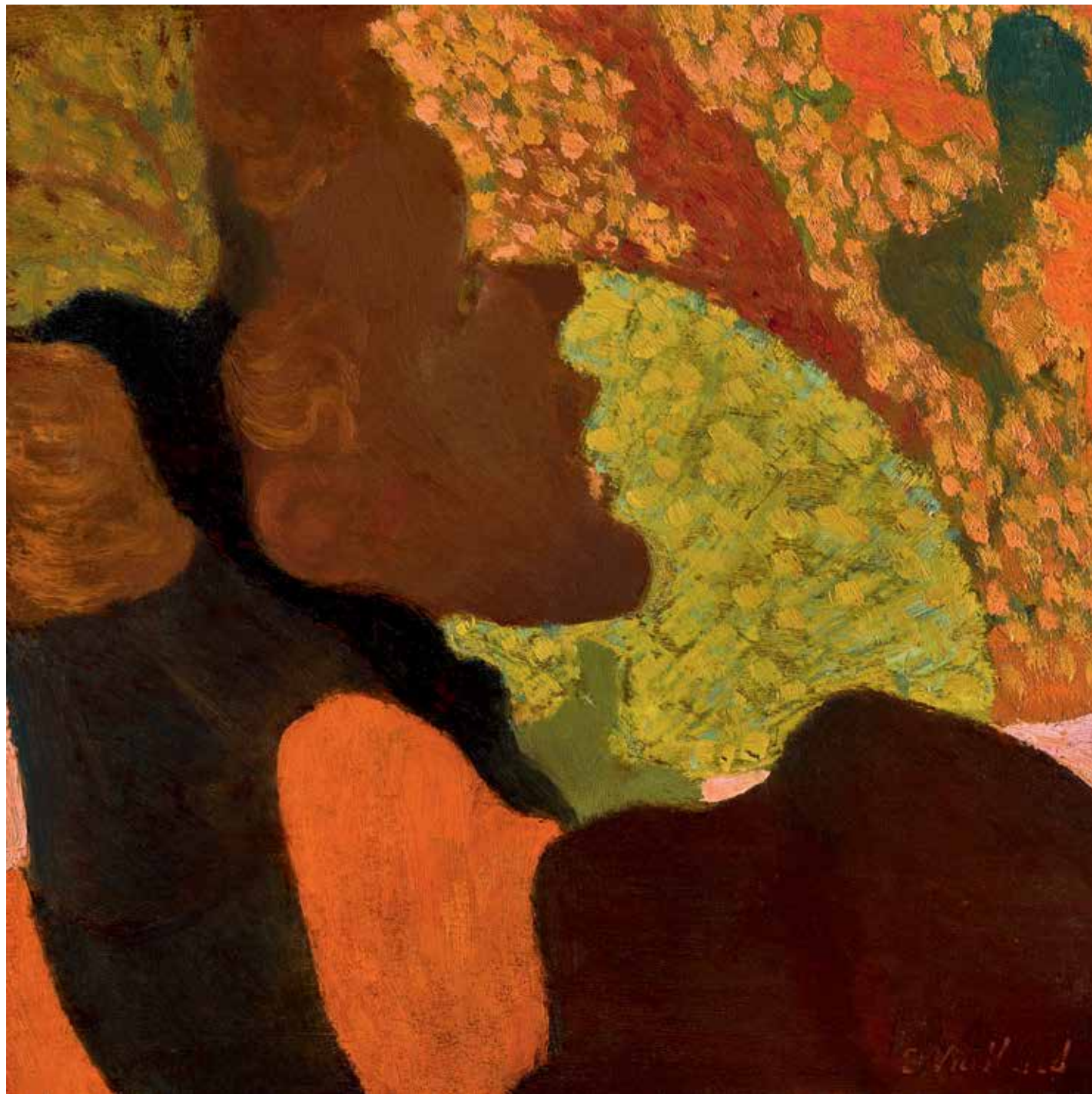






Fig. 1, Henri de Toulouse-Lautrec, *Le Divan Japonais*, 1892-93, lithograph, Sprengel Museum, Hannover. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin



Fig. 2, Pablo Picasso, *Le moulin de la galette*, 1900, oil on canvas, The Solomon R. Guggenheim Museum, New York. Photo Art Media/Heritage Images/Scala, Florence © Succession Picasso/DACS, London 2022

#### EXHIBITED

Paris, Galerie Parvillée, *L'École de Pont-Aven et les Nabis*, 1943, no. 74  
 Paris, Galerie Charpentier, *Vuillard*, 1948 (not listed in the catalogue)  
 Paris, Galerie Charpentier, *Dance et divertissements*, 1948-49, no. 230 (titled *Yvette Guilbert (La chanteuse au Divan japonais)*)  
 Basel, Kunsthalle Basel, *Édouard Vuillard (1868-1940)*. Charles Hug, 1949, no. 2 (titled *Le Divan japonais, Yvette Guilbert chantant*)  
 New York, The Museum of Modern Art, *Édouard Vuillard*, 1954  
 New York, The Museum of Modern Art, *Paintings from Private Collections*, 1955  
 London, Thomas Gibson Fine Art, *19th and 20th Century Masters and Selected Old Masters*, 1987, illustrated in colour in the catalogue (titled *Yvette Guilbert au Divan Japonais*, as dating from circa 1896 and with incorrect dimensions)  
 Lyon, Musée des Beaux-Arts; Barcelona, Fundació Caixa de Pensions & Nantes, Musée des Beaux-Arts, *Vuillard*, 1990-91, no. 25, illustrated in colour in the catalogue (with incorrect dimensions)  
 London, Hayward Gallery & Paris, Galeries nationales du Grand Palais, *Henri de Toulouse-Lautrec*, 1991-92, illustrated in the catalogue (titled *Chanteuse de café-concert*)  
 Zurich, Kunsthaus Zürich & Paris, Grand Palais and Musée d'Orsay, *Nabis, 1888-1900*, 1993-94, no. 234, illustrated in colour in the catalogue (titled *Chanteuse de café-concert au Divan Japonais* and with incorrect dimensions)  
 Florence, Palazzo Corsini, *Il Tempo dei Nabis*, 1998, no. 5,

illustrated in colour in the catalogue (with incorrect dimensions)  
 Montreal, Musée des Beaux-Arts, *Le Temps des Nabis*, 1998, no. 159, illustrated in colour in the catalogue  
 St. Tropez, Musée de l'Annonciade & Lausanne, Musée Cantonal des Beaux-Arts, *Édouard Vuillard. La porte entrebâillée*, 2000-01, illustrated in colour in the catalogue (titled *Chanteuse de café-concert - "Au divan japonais"* and with incorrect dimensions)  
 Washington, D.C., National Gallery of Art; Montreal, The Montreal Museum of Fine Arts; Paris, Grand Palais & London, The Royal Academy of Arts, *Édouard Vuillard*, 2003-04, no. 49, illustrated in colour in the catalogue (with incorrect dimensions)

#### LITERATURE

André Chastel, *Vuillard. 1868-1940*, Paris, 1946, illustrated p. 12 (titled *La chanteuse*)  
*The Museum of Modern Art Bulletin*, New York, Summer 1955, no. 154, illustrated in a photograph p. 16 (titled *"Au Divan Japonais" (Profile of Yvette Guilbert)*)  
 Belinda Thomson, *Vuillard*, Oxford, 1988, no. 16, illustrated in colour p. 28 (titled *Café-Concert Singer* or *'At The Divan Japonais'* and with incorrect dimensions)  
 Guy Cogeval, *Vuillard, le temps détourné*, Paris, 1993, illustrated in colour on the title page (with incorrect dimensions)  
 Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, Milan, 2003, vol. I, no. III-5, illustrated in colour p. 168 (with incorrect dimensions)

'A shape, a colour exists only in relation to another. Form alone does not exist. All we can understand is relationships [...]. If the brain's mechanism is not in a state to grasp these relationships [...] and transfer them like a sleepwalker onto paper or canvas, it's a waste of time'. (Edouard Vuillard, November 1888)

Vuillard wrote these words the year before he formally joined the Nabis, yet it is clear he was already reformulating his approach to art; in particular, the way in which colour and form would shape his work throughout the following decade. *Au 'Divan Japonais'*, which dates from the very beginnings of his involvement with the movement, is among the most radical works Vuillard ever produced; it captures both the inherent energy of its subject and the innovative spirit of its creation.

The subject of the present work is widely agreed to be the singer, Yvette Guilbert at one of Paris' most celebrated café-concerts. It is a rare example of Vuillard's engagement with this most modern

of French themes; yet, although his work is more closely associated with the interior world of parlour, kitchen and bedroom, Vuillard was an habitué of the dance halls, night clubs and theatres that inspired artists from Degas and Toulouse-Lautrec to Picasso (figs. 1 & 2). Moreover, and more than any of his Nabis contemporaries, Vuillard was a collaborator, helping to found the Theatre de L'Œuvre and working on a number of avant-garde productions. As Antoine Salomon and Guy Cogeval observe, Vuillard's close artistic connection with the theatre may have 'helped bring this shy, rather solitary young man out of his shell. He adored intellectual theatre [...] but his nighttime wanderings also took him to the Divan Japonais and to café-concerts [...]. He drew inspiration from it all. Yvette Guilbert would be as important to Vuillard as to Toulouse-Lautrec, and few works portraying her possess the immediate, disconcerting power of *At the Divan Japonais*' (A. Salomon & G. Cogeval, *op. cit.*, p. 157).





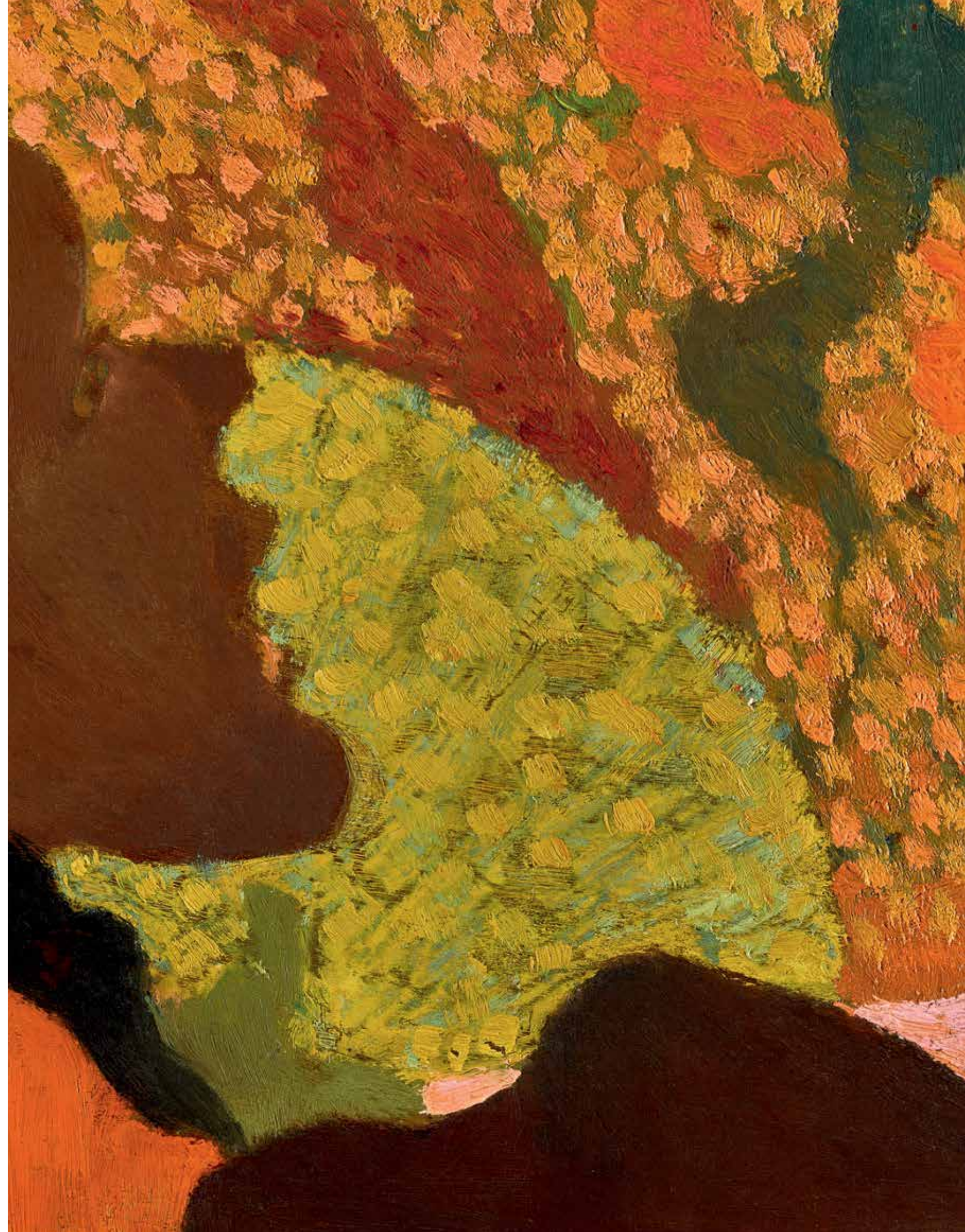
Fig. 3, Clifford Still, *January 1948*, 1948, oil on canvas, Albright-Knox Art Gallery, Buffalo, New York. Photo Art Resource, NY/Scala, Florence © City & County of Denver, Courtesy Clifford Still Museum / DACS 2022

In his treatment of this theme in *Au 'Divan Japonais'* Vuillard created a work of profound modernity. Guilbert is shown up close and from behind, with her distinctive profile seen in dramatic silhouette. Vuillard's use of sharp outlines and blocks of colours may have been inspired by Toulouse-Lautrec's treatment of similar subjects (fig. 1) or his own printmaking, either way it powerfully conveys her presence, particularly in contrast to the divisionist strokes of the background. The rich pools of colour, which are largely unmodulated by shadow or gradation, have a visual and an almost auditory quality in the way they conjure the sights and sounds of the café-concert.

As Genevieve Aitken writes, 'the singer, a pretext for this painting, is depicted in flat contrasts and her sharp profile, traced almost like a shadow puppet, stands out against a background flecked with small divided brushstrokes where the ill-defined forms collide with one another [...]' Vuillard translated, though this unusual composition, the sensations of noise and the scintillating colours of

the café-concert experienced at the Divan Japonais'. She goes on, 'The spectacle, the shimmering colours, the artificial lighting, the expressive play of the actors, expanded his reach, giving his painting not only a subject but a means through which he could grow bolder' (G. Aitken, 'Le Nabis, un foyer au theatre', in *Nabis, 1888-1900 (exhibition catalogue)*, *op. cit.*, p. 419, translated from French).

It certainly seems to have given Vuillard the impetus to push the boundaries of his art to their fullest extremes, and *Au 'Divan Japonais'* remains among his most formally experimental works. Its central importance within his oeuvre is indicated by its extensive exhibition history which includes both the 1954 retrospective at The Museum of Modern Art, New York and the more recent major retrospective held in Washington, Montreal, Paris and London in 2003-04. Its treatment of colour and form borders on the abstract, anticipating developments that would only reach their full potential in the following century (fig. 3) and emphasising the role of Vuillard and his fellow Nabis in the history of modern art.







10

## A PAIR OF GEORGE II GILTWOOD PIER MIRRORS, CIRCA 1730-40

of architectural form, the bevelled rectangular plate within a sanded frame with reel-and-bead and egg-and-dart moulded border and foliate carved decoration, surmounted by a broken pediment with a punched ground and a scrolled and acanthus carved cartouche, the pediment with conforming egg-and-dart decoration and a leaf-carved moulded edge above a frieze centred with a lion mask issuing from tied palm fronds and flanked by foliate clasps, the sides hung with foliate trails, the shaped apron centred with a carved shell, *re-gilt* 149cm. high, 86.5cm. wide; 4ft. 10<sup>3</sup>/<sub>4</sub>in., 2ft. 10in.

### PROVENANCE

Christie's New York, *Important English and Continental Furniture, Clocks and Objects of Art*, 17 October 1981, lot 190.

W £ 40,000-60,000

HK\$ 351,000-530,000

This 'tabernacle' form of mirror had become generally widespread by the mid-1720s, and Adam Bowett goes so far as to call it "an emblem of what came to be conceived as the national or 'British' style"<sup>1</sup>. It was was a product of the Palladianism that became firmly associated with Inigo Jones and William Kent. Their intellectually rigorous approach to aesthetics and taste expanded the predominantly architectural work of Andrea Palladio (1508-1580) into an all-encompassing approach to interiors. Generally, a mirror of this form would have been hung in the 'pier', the wall space between two tall windows, with a matching console table underneath.

For ten very fine designs for pier glasses in this style, dated circa 1740, see the series by Joseph Sanderson held at the Victoria & Albert Museum, London (accession numbers E.221-2005 to E.230-2005). For a similar mirror, which combines many of these decorative elements in a manner closely related to the present lot, see that illustrated in Graham Child's *World Mirrors*, as an image taken from the Sotheby's archive<sup>2</sup>.

<sup>1</sup> A. Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, 2009, p. 297.

<sup>2</sup> G. Child, *World Mirrors 1650-1900*, London, 1990, p. 88, fig. 84a.

喬治二世時期鑲金木框鏡一對  
約1730-40年









11

明末黃花梨拼樟木四件櫃一對

## AN IMPRESSIVE PAIR OF LARGE HUANGHUALI AND CAMPHOR WOOD COMPOUND CABINETS (SIJIANGUI), LATE MING DYNASTY

each cabinet of rectangular form, comprising a smaller top cabinet resting on a larger bottom one, the top cabinet of miter, mortise, tenon, tongue-and-grooved flush floating-panel construction with four square uprights, the bottom cabinet similarly constructed with rectangular floating panels set within a narrow frame, the side panels on both the top and bottom cabinets of the same miter, mortise, tenon, tongue-and-grooved, flush, floating-panel construction, below the doors of the main cabinet a wide rectangular panel above plain aprons, the interior of the top cabinet with one removable shelf, the bottom with two shelves and two short drawers, with *baitong* circular hinges, the similarly surface-mounted central circular plates with three openings for the lock receptacles and shaped door pulls (4)

268.5 by 52.2 by 139.5 cm, 105¾ and 20½ by 54⅞ in.

### PROVENANCE

Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 10th January 1983.

This remarkable pair of wardrobes, incorporating *huanghuali* with camphor wood, reflects the combination of elegance, simplicity and functionality that defines classical Chinese furniture. While *huanghuali* was appreciated for its beautiful grain pattern and warm colour, camphor wood was often used for cupboards and chests for its insect-repellent properties. Composed of a wide square-corner cabinet and a smaller chest placed on top, these massive cabinets, known as *sijiangui* (four-part wardrobes), were made in pairs for storing garments in the home of wealthy families.

Displayed in inner reception halls or kept in the women's private quarters, their sheer size would have created an impression of awe. In a passage from the famous 18<sup>th</sup>-century novel *Honglou meng* (Dream of the Red Chamber), Granny Liu, an elderly country woman describes seeing for the first time the furniture of the illustrious Jia family: "They say that 'great families live in great houses' and truly when I first went into Your Ladyship's apartment yesterday and saw those great chests and cupboards and tables and beds, they took my breath away. That great wardrobe of yours is higher and wider than one of our rooms back home".

A related pair of *huanghuali* compound cabinets, slightly taller but narrower than the present pair, its pulls with openwork designs, was sold at Christie's Hong Kong, 27<sup>th</sup> November 2017, lot 8113.

• W £ 200,000-300,000

HK\$ 1,760,000-2,630,000





喬治·秀拉  
《田間農夫》



12

## GEORGES SEURAT

1859 - 1891

### Paysan au travail

oil on panel

15.3 by 25cm., 6 by 5 $\frac{7}{8}$ in.

Painted *circa* 1883.

#### PROVENANCE

M. Fabre, Paris (until 1938)

Georges Renand, Paris (acquired by 1951)

Private Collection, Paris (by descent from the above)

Paul & Bunny Mellon, Virginia

Stephen Hahn Gallery, New York

Acquired from the above in 1980

#### EXHIBITED

London, David Carritt, *Seurat, Paintings and Drawings*, 1978, no. 7, illustrated in the catalogue (as dating from *circa* 1882)

#### LITERATURE

Jacques de Laprade, *Georges Seurat*, Monaco, 1945, illustrated in colour as the frontispiece

Jacques de Laprade, *Seurat*, Paris, 1951, illustrated in colour n.p. (as dating from 1882)

Henri Dorra & John Rewald, *Seurat, L'œuvre peint, Biographie et catalogue critique*, Paris, 1959, no. 52, illustrated p. 51 (titled *Personnage dans un pré* and as dating from *circa* 1882)

C.M. de Hauke, *Seurat et son œuvre*, Paris, 1961, vol. I, no. 61, illustrated p. 35

John Russell, *Seurat*, London, 1965, no. 44, illustrated in colour p. 55

André Chastel & Fiorella Minervino, *Tout l'œuvre peint de Seurat*, Paris, 1973, no. 49, illustrated p. 94 (titled *Personnage dans un pré*)

Michael F. Zimmermann, *Seurat and the Art Theory of his Time*, Antwerp, 1991, no. 124, illustrated p. 86 (titled *Figure in a Meadow*)

£ 400,000-600,000

HK\$ 3,510,000-5,260,000







Fig. 1, Georges Seurat, *Une baignade à Asnières*, 1884, oil on canvas, The National Gallery, London



Fig. 2, Vincent van Gogh, *The Reaper (after Millet)*, 1889, oil on canvas, Van Gogh Museum, Amsterdam

‘The array of small canvases and panels that Seurat produced in the early 1880s betrays the quiet potential of Seurat’s methods, and close study reveals the careful decisions and calculations that underpin even those pictures that appear to be direct and spontaneous.’

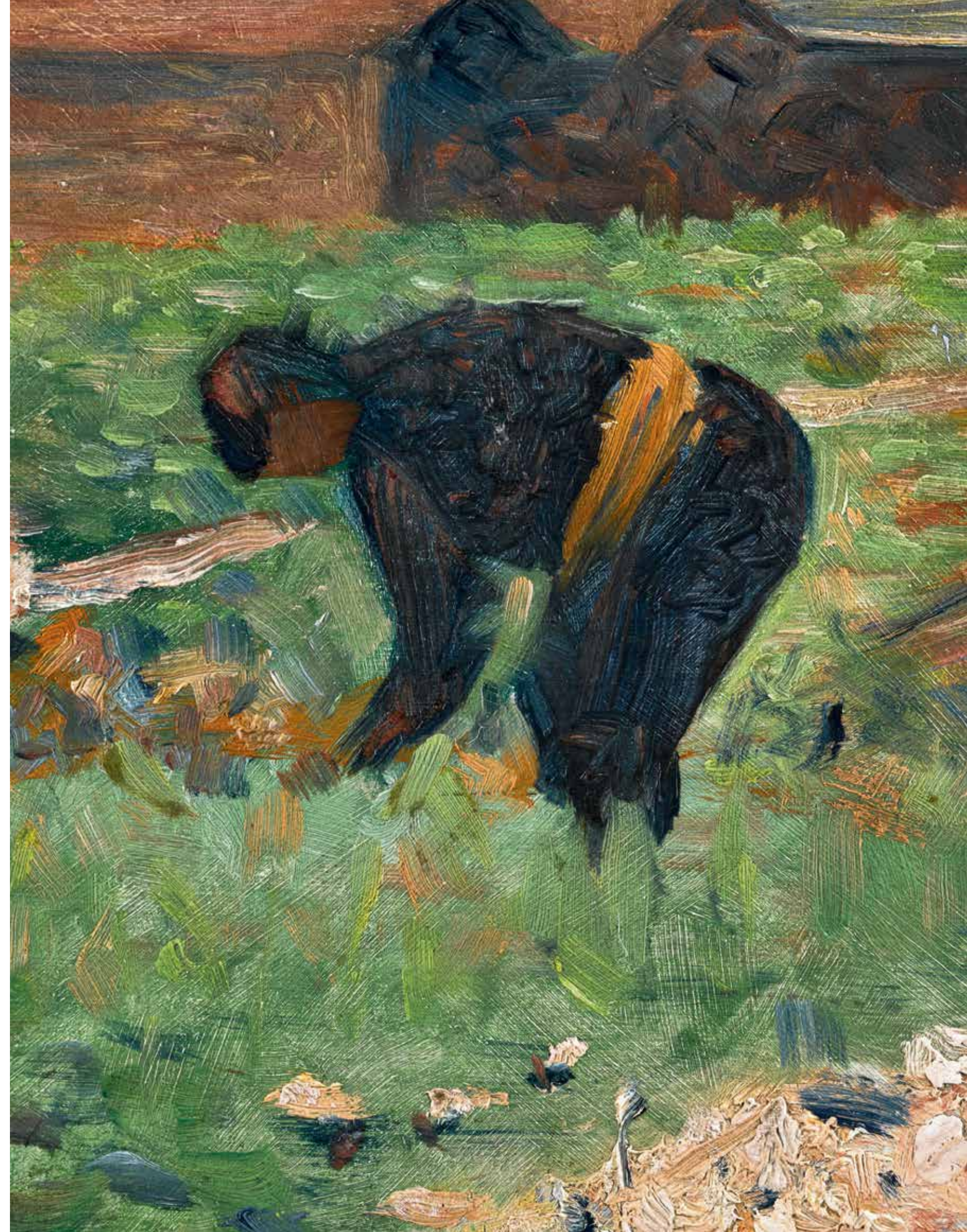
(John Leighton & Richard Thomson, *Seurat and the Bathers* (exhibition catalogue), The National Gallery, London, 1997, p. 41)

George Seurat’s focus on agrarian motifs during the early 1880s marked a dramatic turn in the artist’s focus. Aiming to reconstitute in his own work the path to modernism as the Realists and his contemporaries, the Impressionists, had done before him, he rejected the academic training of the École des Beaux-Arts, turning instead to the naturalism of rural subject matter. Embarking on his own to learn the techniques, skills and theories of painting, he set for himself a pictorial agenda that would guide his work for the next few years and pave the way for his first masterwork *Une baignade à Asnières* painted in 1883-84 (fig. 1).

Of the eighty or so paintings that came before *Une baignade à Asnières*, around three-quarters are small oils executed on wood panels rather than on canvas. Seurat referred to these panels, which generally measure approximately 16 by 24 centimetres, as *croquetons* (little sketches). Being easily transportable and requiring no special prior treatment, these were particularly convenient for the artist’s practise of painting *en plein air*.

The present panel shows a farmer at work bent over in profile as he attends to his crops. Such imagery evokes the scene depicted in van Gogh’s *The Reaper* (fig. 2) where a figure, stooped in a similar position, prepares to harvest wheat. Both works belong to a vogue among Post-Impressionists for rural subjects inspired by the work of Millet and Courbet. However, while that earlier generation of artists expressed compassion for the labourers, reflecting their feelings of misery and tiredness, Seurat’s works seem devoid of such sentimentality. The present scene instead focuses on Seurat’s commitment to nineteenth-century scientific theories of colour.

Crosshatched brushstrokes form to delineate the outlines of the scene. Schematic bands of colour dance over the dominant tone, lending the image an oscillatory quality. This innovative conception, which Seurat called *balayé* would result over the next few years in his fully-fledged divisionist technique.







13

## EDGAR DEGAS

1834 - 1917

Eugène Manet

signed *Degas* (lower left)  
oil on paper laid down on board  
63 by 79.5cm., 24¾ by 31¼in.  
Painted in 1874.

### PROVENANCE

Eugène Manet & Berthe Morisot, Paris (a gift from the artist)  
Julie Rouart (*née* Manet; daughter of the above), Paris (by  
descent from the above and until at least 1960)  
Private Collection, USA (acquired by 1970)  
Sale: Christie's, New York, 19th May 1981, lot 308  
Purchased at the above sale

£ 4,000,000-6,000,000

HK\$ 35,050,000-52,580,000

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Fig. 1, Berthe Morisot, *Eugène Manet à l'Île de Wight*, 1875, oil on canvas, Musée Marmotton Monet, Paris.  
Photo agefotostock / Alamy Stock Photo

#### EXHIBITED

Paris, 11 rue de Peletier, *La deuxième exposition des Impressionnistes*, 1876, no. 38 (titled *Portrait de Mr E. M...*)  
Paris, Musée de l'Orangerie, *Degas, Portraitiste, Sculpteur*, 1931, no. 60 (catalogued as oil on canvas, with inverted dimensions and as dating from circa 1875)  
Venice, *XX Esposizione Biennale Internazionale d'Arte*, 1936, no. 12  
Toronto, The Art Gallery of Toronto; Montreal, The Montreal Museum of Fine Arts; New York, The Metropolitan Museum of Art; Toledo, The Toledo Museum of Art; Washington, D.C., The Phillips Collection; San Francisco, California Palace of the Legion of Honor; Portland, Portland Art Museum & Minneapolis, Minneapolis Institute of Art, *Berthe Morisot and her circle: Paintings from the Rouart Collection*, Paris, 1952-53, no. 28, a detail illustrated in the catalogue (catalogued as oil on canvas)  
Paris, Galerie Durand-Ruel, *Edgar Degas*, 1960, no. 13, illustrated in the catalogue (catalogued as oil on canvas and with inverted dimensions)  
Paris, Musée Jacquemart-André, *Berthe Morisot*, 1961, no. 185 (titled *Eugène Manet l'année de son mariage*)  
Washington, D.C., National Gallery of Art & San Francisco, The Fine Arts Museums of San Francisco, M.H. de Young Memorial Museum, *The New Painting, Impressionism: 1874-1886*, 1986, no. 23, illustrated in colour in the catalogue (titled *Portrait de Mr E. M...* and catalogued as oil on canvas)  
London, Thomas Gibson Fine Art, *19th & 20th Century Masters and Selected Old Masters*, 1987, illustrated in colour in the catalogue (catalogued as oil on canvas)

Zurich, Kunsthaus Zürich & Tübingen, Kunsthalle Tübingen, *Degas Portraits*, 1994-95, no. 115, illustrated in colour in the catalogue (catalogued as oil on canvas)

#### LITERATURE

Paul Lafond, *Degas*, Paris, 1918, illustrated p. 32  
Julius Meier-Graefe, *Degas, Ein Beitrag zur Entwicklungsgeschichte der Modernen Malerei*, Munich, 1920, illustrated p. 22 (as dating from 1873)  
Camille Mauclair, *Degas*, Paris, 1937, illustrated pl. 42  
Marguerite Rebatet, *Degas*, Paris, 1944, no. 28, illustrated n.p. (as dating from circa 1875)  
Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946, vol. II, no. 339, illustrated p. 179 (catalogued as oil on canvas and with inverted dimensions)  
Robert Rey, *Degas*, Paris, 1952, illustrated pl. 22 (catalogued as oil on canvas and with inverted dimensions)  
Pierre Cabanne, *Edgar Degas*, Paris, 1957, no. 58, illustrated p. 111  
Rosamonde Bernier, 'Dans la lumière impressionniste', in *L'Oeil*, May 1959, no. 53, illustrated p. 40  
Agathe Rouart-Valéry, 'Degas in the Circle of Paul Valéry', in *Art News*, November 1960, vol. LIX, no. 7, illustrated pp. 38 & 62  
Jean Sutherland Boggs, *Portraits by Degas*, Berkeley & Los Angeles, 1962, mentioned p. 93, note 18  
'The Great Ones All Painted Us', in *Life*, 10th May 1963, illustrated in colour n.p.  
Franco Russoli & Fiorella Minervino, *L'Opera completa di Degas*, Milan, 1970, no. 371, illustrated p. 104 (catalogued as oil on canvas and with inverted dimensions)

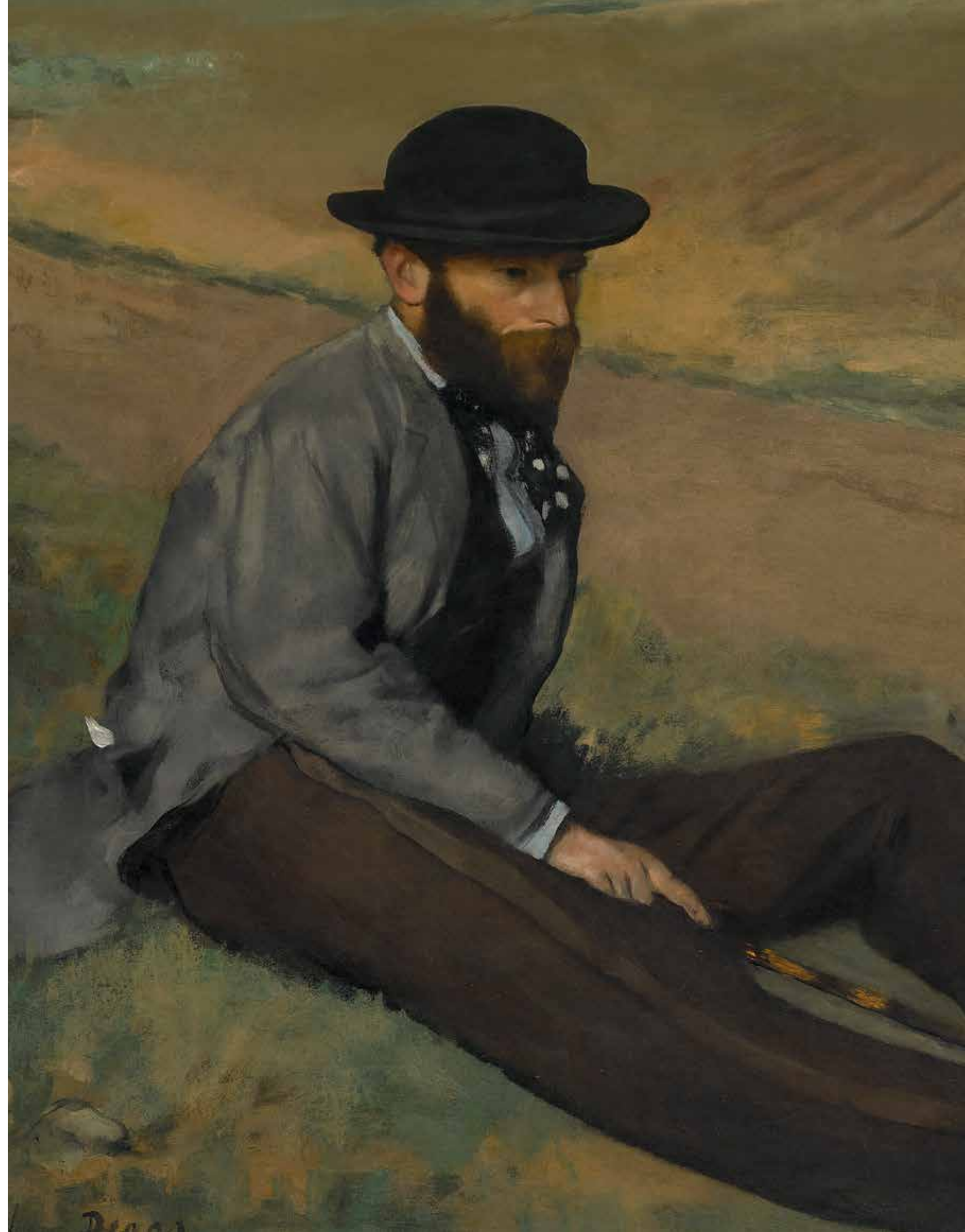






Fig. 2, Edgar Degas, *Henri Rouart devant son usine*, circa 1875, oil on canvas, Carnegie Museum of Art, Williamstown, Massachusetts



Fig. 3, Edgar Degas, *Edouard Manet et Madame Manet*, circa 1868-69, oil on canvas, Kitakyushu Municipal Museum of Art, Japan



Fig. 4, Edgar Degas, *Place de la Concorde*, 1879, oil on canvas, The State Hermitage Museum, St. Petersburg



Fig. 5, Edgar Degas, *James Jacques Joseph Tissot*, 1867, oil on canvas, The Metropolitan Museum of Art, New York

‘With marvelous perception he follows every curve and characteristic irregularity, writing the very soul of his model upon his canvas. He will paint portraits only of those whom he knows intimately [...]. He will watch the sitter until he learns all her or his tricks of expression and movement, and then will produce all of them with such exactitude and sympathetic insight that the very inner life of the man is laid bare.’

(George Moore, ‘Degas: The Painter of Modern Life’, in *Magazine of Art*, 1890)

Painted in the year of the First Impressionist Exhibition, and exhibited at the Second, this magnificent portrait of Eugène Manet marks a moment of critical importance in Degas’ career. As a major example of his portraiture, it reveals his radical approach to the genre and his commitment and skill in depicting the subject of *la vie moderne* that was the focus of his generation’s artistic breakthroughs.

The sitter for this work – Eugène Manet – was the older brother of Edouard Manet, and the husband of Berthe Morisot (fig. 1). Involved in the literary and political circles of the day, Eugène remains an enigmatic figure, known best through his connection to some of the most celebrated artists of his age. Degas gave Morisot and Manet the present work as a wedding present; the incongruity of Eugène’s formal dress and the setting commemorate the fact that he proposed to Berthe while they were on holiday at Boulogne-sur-Mer. As Charles F. Stuckey wrote: ‘Family legend has it that Degas posed Eugène in Morisot’s studio in the fall of 1874 and then decided to add a Normandy landscape background from imagination to evoke the locale of the courtship’ (quoted in *Berthe Morisot, Impressionist* (exhibition catalogue), National Gallery of Art, Washington, D.C., 1987, p. 61).

*Eugène Manet* was painted at a moment of artistic revolution, and it epitomises Degas’ distinctive approach to portraiture. Born into a wealthy family, Degas did not rely on the patronage of commissioned portraits for his living and was able to choose his own subjects. His best portraits – including the present work – depict family members, or figures from the artistic and literary circles in he which he moved (figs. 2-5). In them, Degas achieves an

unprecedented intimacy that is conveyed through his innovative compositional choices; fellow-artist Tissot turns to look up at us as though suddenly disturbed from his work, Edouard Manet is shown reclining on a sofa in his own salon, a through-the-keyhole image that in many ways is as voyeuristic as Degas’ bathers. There is an immediacy to these works that is as effective as that found in Monet’s landscapes of the same period.

In the present work, the particular arrangement of Eugène is likely to have been inspired by the work of Edouard Manet who was a close friend and had already used his brother as the inspiration for figures in a number of major works. As Marianne Karabelnik writes: ‘Degas followed Manet’s formula for the figure of his brother Eugène Manet stretched out on the ground; he had lain on the grass in Manet’s *Le déjeuner sur l’herbe* [fig. 6] painted in 1863 and was again depicted drawn from life in the same position on the beach at Berck-sur-Mer for the picture *On the Beach*’. Karabelnik goes on, ‘In it [the present work] Degas takes over the same reclining position which Manet had chosen for his brother in the two pictures mentioned above, also tucking the walking stick which he already had with him in *Le déjeuner sur l’herbe*, surely intended to characterise him as something of a *flâneur*, between his legs’ (M. Karabelnik, ‘Au milieu des artistes et des hommes de lettres’ in *Degas. Portraits*, op. cit., pp. 263-264.).

It is this combination of stylistic modernity and contemporary detail that singled Degas out as an artist of intent during this first flowering of Impressionism. All of the fourteen works he exhibited in the Second Impressionist Exhibition focus on the human figure; from portraits of friends to early depictions of dancers they are all





Fig. 6, Edouard Manet, *Déjeuner sur l'herbe*, 1863, oil on canvas, Musée d'Orsay, Paris

innately connected to the experience of contemporary Parisian life. Many of the reviews of the exhibition comment on Degas' acuity of observation. Philippe Burty had particular praise for the artist; writing for the London publication *The Academy*, he described Degas as 'a painter of extreme sensibility and of not less extreme boldness. He more often throws his sketches on to the canvas than takes time to finish them; but these in themselves are sufficient to prove the power of his imagination, his science, his intimate acquaintance with modern life, with the gestures, effect, the athletics peculiar to each of his subjects...' (P. Burty in *The Academy*, 15th April 1876).

Degas' ability to communicate the particularities of his subject – who in this case was a close friend – is immediately apparent. Eugène is dressed immaculately with the details of his clothing rendered with an immediate precision; as Karabelnik observed the walking stick lends him the air of a *flâneur* and certainly we are in no doubts that this is a man about town, and equal to any of Caillebotte's denizens of the city (fig. 7). The posture – whether inspired by Manet or not – is strikingly original in the context of this more formal portrait. It has the effect of familiarising the subject, the viewer is fractionally but perceptibly looking down at him as though

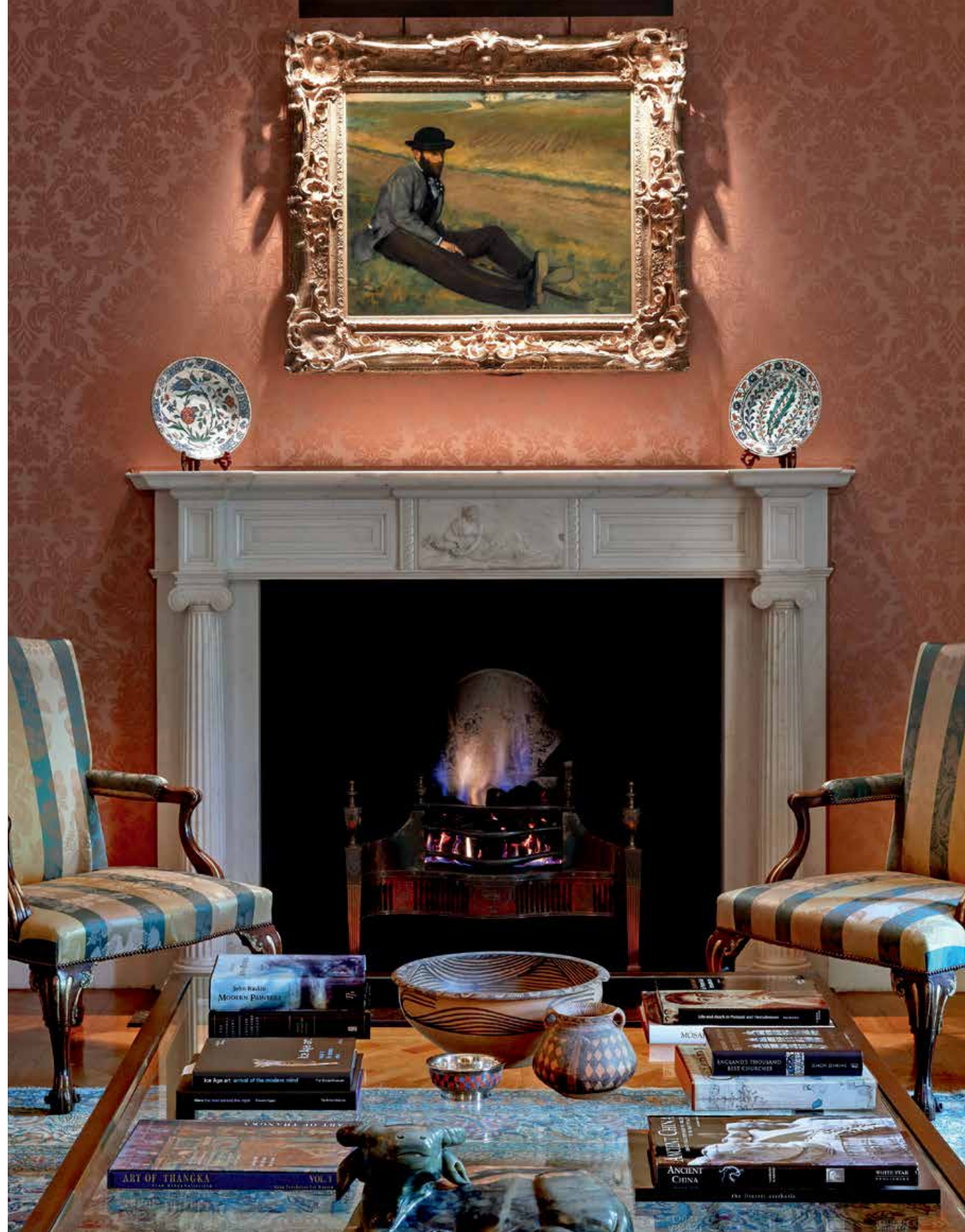






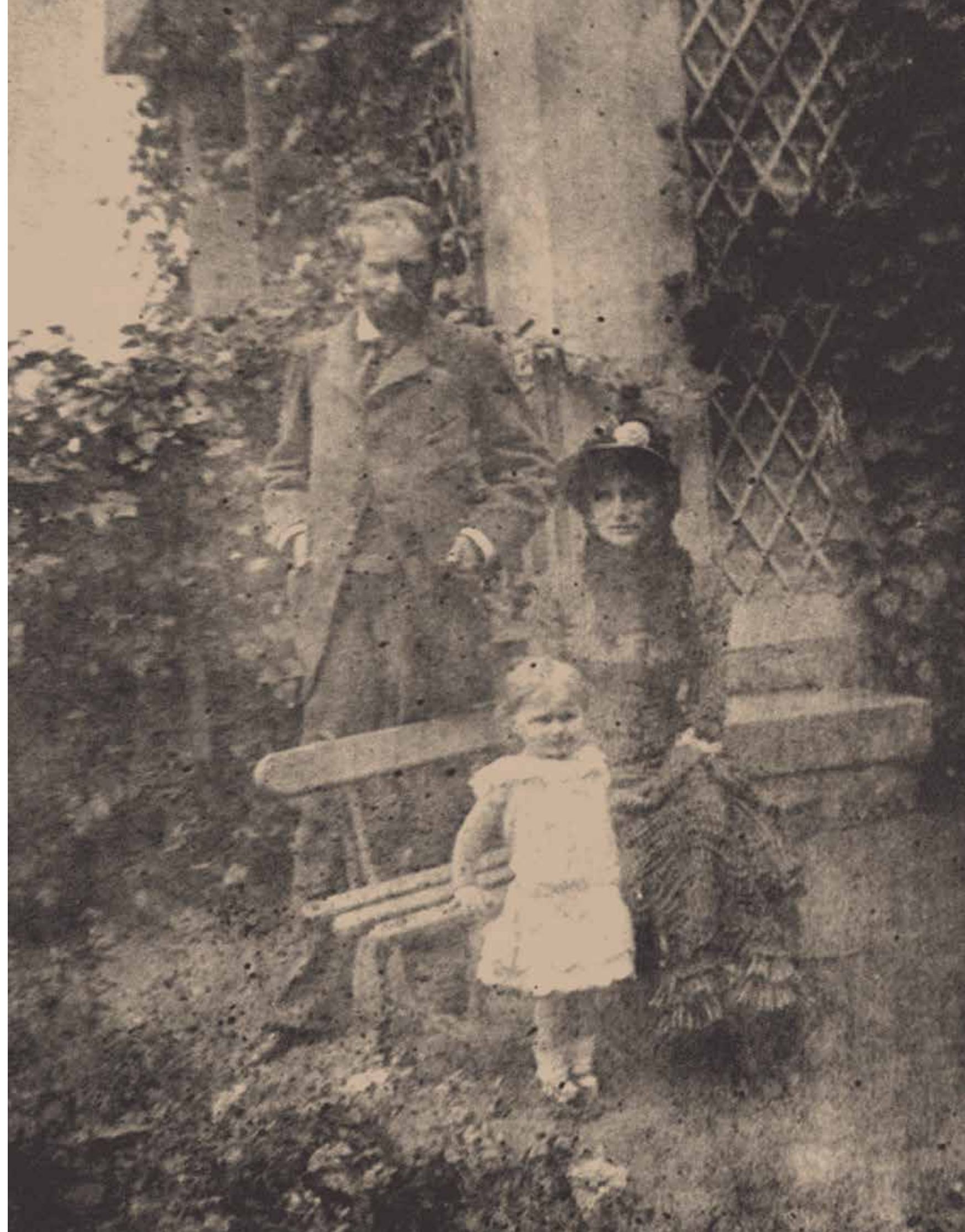
Fig. 7, Gustave Caillebotte, *Jeune homme à sa fenêtre*, 1876, oil on canvas, J. Paul Getty Museum, Los Angeles

he is immediately before us; we are drawn away from a central focal point to the compelling and vital expression of the sitter. As Robert Gordon and Andrew Forge note, these spatial experiments – which are taken to their extreme in works such as *La place de la Concorde* (fig. 4) – were at the heart of Degas' modernity, he 'was completely revising the meaning of pictorial composition. By drawing attention to the viewer's experience of looking – which is the first consequence of his decentering and cutting, his emphasis on unusual viewpoints – he is defining the sitter in a way that portrait painting had never known before. He is asserting the openness of the modern city and the nature of its encounters, where what is known of other human beings is what we make of them [...] not what is laid down for us by their status and their self-preservation' (Robert Gordon & Andrew Forge, *Degas*, London, 1988, p. 135).

These experiments and this pioneering spirit would inform the rest of Degas' career but arguably they were never again as important or dramatic as in the early years of what would come to be known as Impressionism. In this respect, *Eugène Manet* marks a specific moment of time; it preserves all the intimacy of its close observation and the friendship and union which it celebrates, yet it also exemplifies Degas' ambitious approach to portraiture and to all the challenges and excitements that faced the modern painter.

This work has been requested for the forthcoming exhibition *Manet/Degas* to be held at the Musée d'Orsay, Paris and The Metropolitan Museum of Art, New York in 2023-24.

Opposite: Fig. 8, Photograph of Eugène Manet with Berthe Morisot and their daughter Julie Manet. Photo Album / Alamy Stock Photo







14

## ÉDOUARD VUILLARD

1868 - 1940

**Femme, mains aux hanches**

oil on board

21.1 by 19cm., 8¼ by 7½in.

Painted in 1893.

### PROVENANCE

Estate of the artist

Luc Albert Moreau (1882-1948), Paris

Jean Lenthal, Paris

Walter Feilchenfeldt, Zürich (acquired from the above in 1961)

Alexandre Rosenberg, New York (acquired from the above in 1962)

Paul & Bunny Mellon, Virginia (acquired by 1967. Donated to

the sale: Bonhams & Tate Gallery, London, 'Bonhams at the

Tate', *The National Appeal to Save the Stubbs Haymakers and*

*Reapers*, 8th December 1977, lot 53)

Thomas Gibson Fine Art, London

Acquired from the above in 1979

### EXHIBITED

Paris, Les Cadres, *Peintures de La Revue blanche*, 1936, no. 62

### LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible*

*Glance, Critical Catalogue of Paintings and Pastels*, Milan, 2003,

vol. I, no. IV-96, illustrated in colour p. 280

**£ 600,000-800,000**

**HK\$ 5,260,000-7,010,000**

‘His paintings remind of the obverse of a tapestry; the weight of human figures, and the gold and silver of light, and the velvet of shadow – all appear in different guise. His is an art, too, of attitudes, and folded arms, and pale hands. Vuillard has found a new and delicious way of expressing the poetry of a quiet hearth and the beauty of thought and action that underlies that poetry.’

(Gustave Geoffrey, quoted in Stuart Preston, *Edouard Vuillard*, New York, 1974, p. 54)

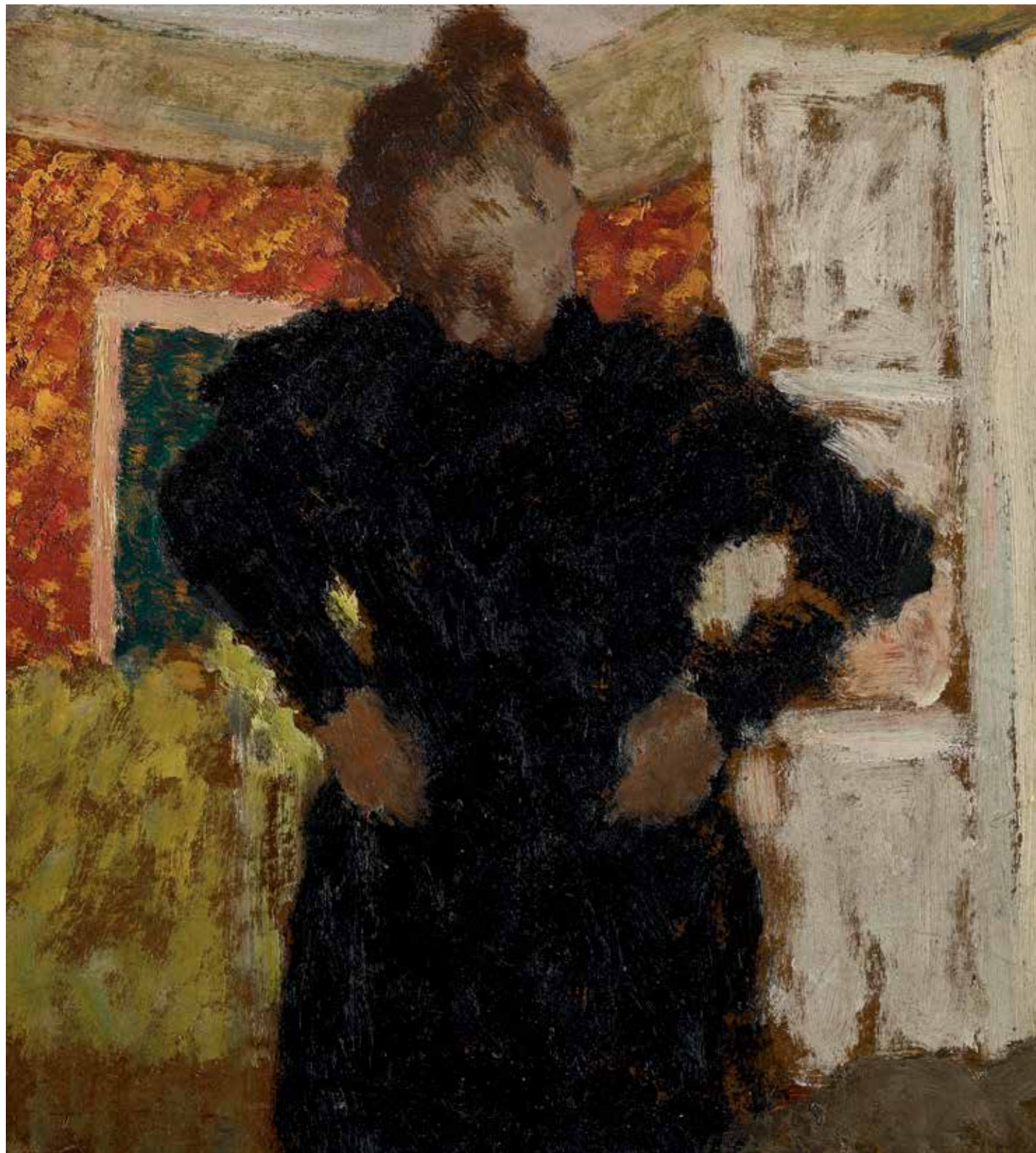






Fig. 1, Édouard Vuillard, *Femme Assise Tasse de Café*, 1893, oil on canvas, The Fitzwilliam Museum, Cambridge © Fitzwilliam Museum / Bridgeman Images



Fig. 2, Édouard Vuillard, *Intérieur, mère et sœur de l'artiste*, 1893, oil on canvas, The Museum of Modern Art, New York © Digital image, The Museum of Modern Art, New York/Scala, Florence



Fig. 3, Édouard Vuillard, *L'Aiguillée*, 1893, oil on canvas, Yale University Art Gallery, New Haven © Yale University Art Gallery

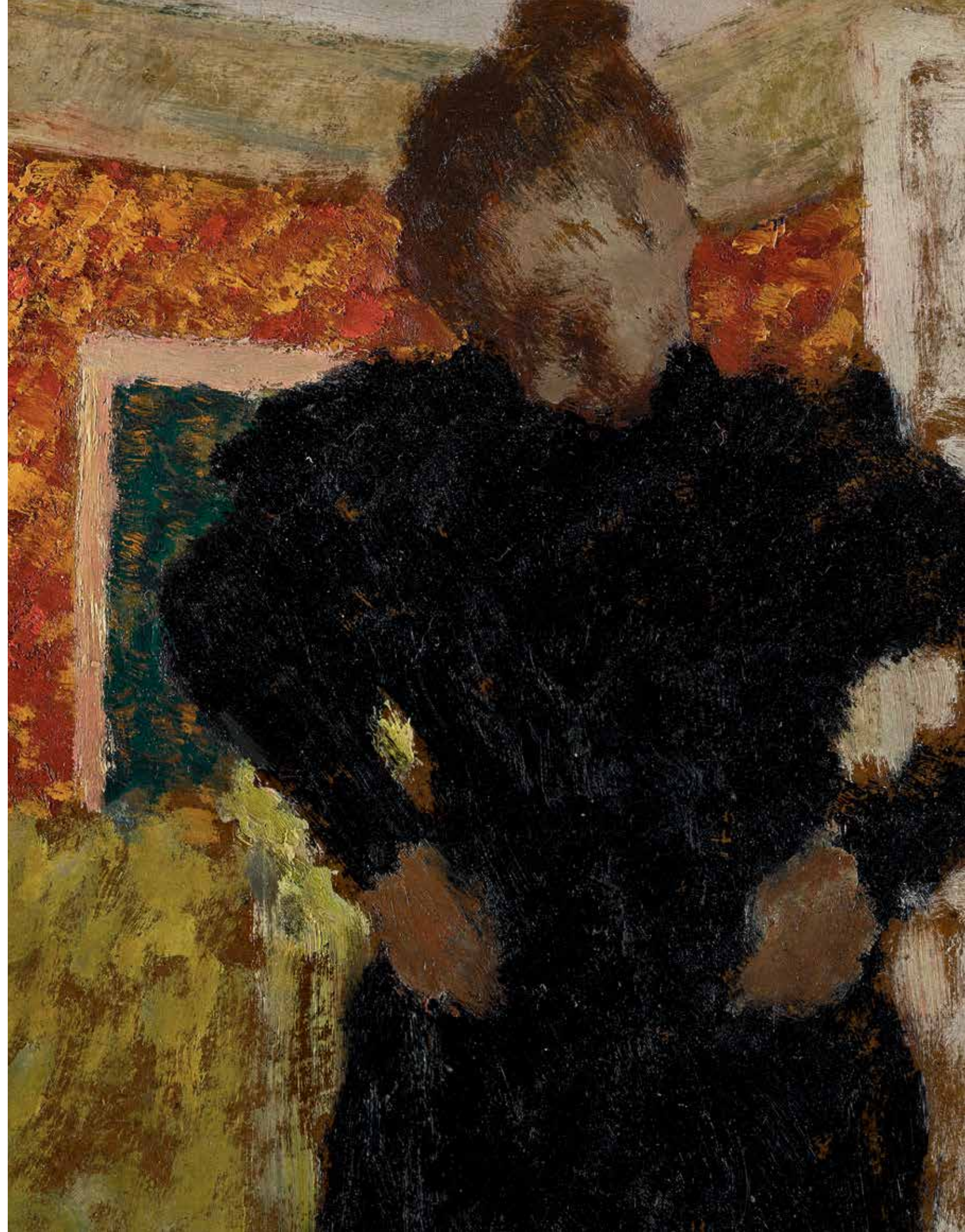
Painted in 1893, *Femme, mains aux hanches* almost certainly depicts Edouard Vuillard's sister, Marie, in the year that she married Kerr-Xavier Roussel, Vuillard's contemporary at the Académie Julian and fellow Nabis member, along with Pierre Bonnard, Maurice Denis, Paul Sérusier and Felix Vallotton among others. Upon her marriage, Marie Vuillard left the family home she shared with Edouard and their mother, though she returned every day to work for her mother's corset-making business.

It was to the sphere of intimate domestic interiors, populated by his close family and friends, that Vuillard primarily looked in the 1890s. Through these uneventful scenes, Vuillard created works, like *Femme, mains aux hanches*, of beauty and mystery, with diverse influences and consciously symbolist intentions. This work was painted at the height of the Nabis movement and perhaps at a period of change not just for Marie Vuillard but also her brother and mother. Precision as to the model or setting was, for Vuillard, secondary to conveying the impressions and sensations of an encounter, either within the scene of a painting or for the painting's spectator: 'I have never been anything but a spectator' said Vuillard (quoted in Stuart Preston, *Edouard Vuillard*, New York, 1974, p. 7).

It is perhaps Vuillard's very close and formative relationship with the Symbolist poet Stéphane Mallarmé that lies behind the haunting and evocative atmosphere of Vuillard's interiors in this decade, emulating the poet's famed maxim that, 'To name an object is to suppress three-fourths of the enjoyment... to suggest it, that is the dream.' With *Femme, mains aux hanches* there is the suggestion of interruption, that Marie is taking a momentary pause, we presume from her sewing work, but narrative is precluded and she is unnamed in the title. As Elizabeth Wynne Easton writes 'These are portraits not of individuals but of workers. Even if the sitter is identifiable, it is more by her pose or her gesture than by her physiognomy. Vuillard thus focused not on the features or even the psyche of his subject but rather on the figure's absorption into her environment, using colour and form as metaphors for that relationship. In the Symbolist portrait Vuillard sought to evoke not the sitter specifically, but the world of work in which she was immersed' (E. W. Easton in *The Intimate Interiors of Edouard Vuillard* (exhibition catalogue), Museum of Fine Arts, Houston & Smithsonian Institution, Washington, D.C., 1989, pp. 34-35).

With *Femme, mains aux hanches*, Vuillard reveals preoccupations and influences shared by other members of Les Nabis. The transformation of Marie into what is primarily a silhouette reveals the profound and continued impact of Japanese prints upon the French avant-garde. Following in the footsteps of Manet and Degas and alongside his contemporaries Vallotton and Toulouse-Lautrec in their poster designs, Vuillard brought the silhouettes he found in Japanese prints into depictions of French bourgeois domesticity. The cropping of Marie's bun by the edge of the composition, the unexpected angles of elbows and hands, the flattening of the plane of her black dress and its insistently modern placement at the centre of the composition all reveal the influence of Japonisme. Vuillard uses Marie's dress as a vehicle of experimentation in another work of the same year, *Intérieur, mère et sœur de l'artiste* (fig. 2), here taking the print of his sister's dress and merging her into the wallpaper so that animate and inanimate, foreground and background merge in a synaesthesia of pattern.

The impression of light is perhaps the primary sensorial, and also aesthetic, experience in *Femme, mains aux hanches*. Marie is lit from behind and a slight halo seems to shimmer around her right side whilst the bright reds and yellows (the primary palette of Les Nabis) of wallpaper and chair or sofa behind her shimmer vividly. Their illuminated vibrancy is captured in a luminous tesserae of brush strokes and contrasts powerfully with the monochromatic dress and window. The white open door is seen in another of Vuillard's interiors from the same year, *L'Aiguillée* (fig. 3) and in this we see Marie from behind but again, as with *Femme, mains aux hanches*, she becomes a silhouette. It is telling that Paul Mellon owned both the present work and *L'Aiguille* – they act somewhat as a pendant of Marie moving through her home, by day and night, with Edouard always the observer.







15

## EDGAR DEGAS

1834 - 1917

**Le danseur Perrot, assis**

stamped *Degas* (lower left)

oil on panel

35.5 by 26cm., 14 by 10½in.

Painted *circa* 1875.

### PROVENANCE

Estate of the Artist (sold: Galerie Georges Petit, Paris, *Atelier Degas, 1ère Vente*, 6-8th May 1918, lot 54)

Galerie Durand-Ruel, Paris & New York (purchased at the above sale)

Charles Hovey Pepper, Brookline, Massachusetts (acquired from the above on 5th May 1920)

Stephen Coburn Pepper, Berkeley, California (by descent from the above *circa* 1950)

Theodore & Frances Tarson (*née* Pepper), USA (by descent from the above by 1962 and until at least 1979)

Thomas Gibson Fine Art, London

Acquired from the above in 1987

### EXHIBITED

New York, Galleries Durand-Ruel, *Exhibition of Paintings by Modern French Masters*, 1920, no. 24 (titled *Portrait of Mr. Perrot*)

Zurich, Kunsthau Zürich & Tübingen, Kunsthalle Tübingen,

*Degas, Portraits*, 1994-95, no. 118, illustrated in colour in the

catalogue (titled *Jules Perrot* and as dating from *circa* 1875-79)

### LITERATURE

Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946, vol. II, no. 366, illustrated p. 195

Franco Russoli & Fiorella Minervino, *L'Opera completa di Degas*,

Milan, 1970, no. 482, illustrated p. 109

Jean Sutherland Boggs, *Portraits by Degas*, Berkeley & Los

Angeles, 1962, illustrated in colour pl. 92 (titled *Jules Perrot*

*Seated* and as dating from *circa* 1875-79)

Henri Loyrette, *Degas*, Paris, 1991, mentioned pp. 362, 363, 377

& 536

£ 600,000-800,000

HK\$ 5,260,000-7,010,000







Fig. 1, Edgar Degas, *Jules Perrot*, 1875, oil on paper, Philadelphia Museum of Art, Philadelphia © Bridgeman

*Le danseur Perrot, assis* depicts the dancer and choreographer Jules Perrot, one of the leading male dancers and most influential choreographers of his time. He taught at the Paris Opéra in the 1830s and spent the next three decades travelling through Europe, becoming ballet master at the Imperial Theatres in St. Petersburg from 1849-1860. He returned to Paris in 1861 and remained there until his death in 1892; while he lived a comparatively leisurely life during these years, he continued to run occasional highly-regarded classes at the Opéra (fig. 2).

Ballet and opera were an important part of Parisian culture during the Belle Epoque and Degas sought to celebrate this part of modern life in his art. His interest in the human figure led him to the subject matter of dancers – from the stage wings to the rehearsal rooms – his depictions of dancers are among the most celebrated works of the nineteenth century. As a well-connected man in Paris society, Degas was able to gain privileged access to the opera house and Jules Perrot became a close friend.

Degas' approach to portraits was studied and considered. As he wrote in his notebooks in the late 1860s: 'Make portraits of people in typical, familiar poses, being sure above all to give their faces the same kind of expression as their bodies' (quoted in *Degas Portraits* (exhibition catalogue), *op. cit.*, 1994-95, p. 90). It is this candour and lack of artifice that we see in the present work and it is why Degas is considered among the most subtle of any painters in nineteenth-century France.

As Lillian Browse has highlighted, during his prime, 'Perrot is said to have been possessed of an extraordinary elevation' (L. Browse, *Degas Dancers*, London, 1949, p. 49). When Degas painted this portrait, circa 1875, the retired dancer was over 65 years of age but would sporadically teach classes, 'which must have been rare and highly prized experiences in the lives of those students fortunate enough to have received them' (*ibid.*, p. 54). In this intimate portrait, as Jean Sutherland-Boggs observes, Degas subtly 'emphasised the ponderous weight of the body as Perrot placed his right hand



Opposite: Fig. 2, Edgar Degas, *La classe de danse*, 1873-76, oil on canvas, Musée d'Orsay, Paris © Bridgeman





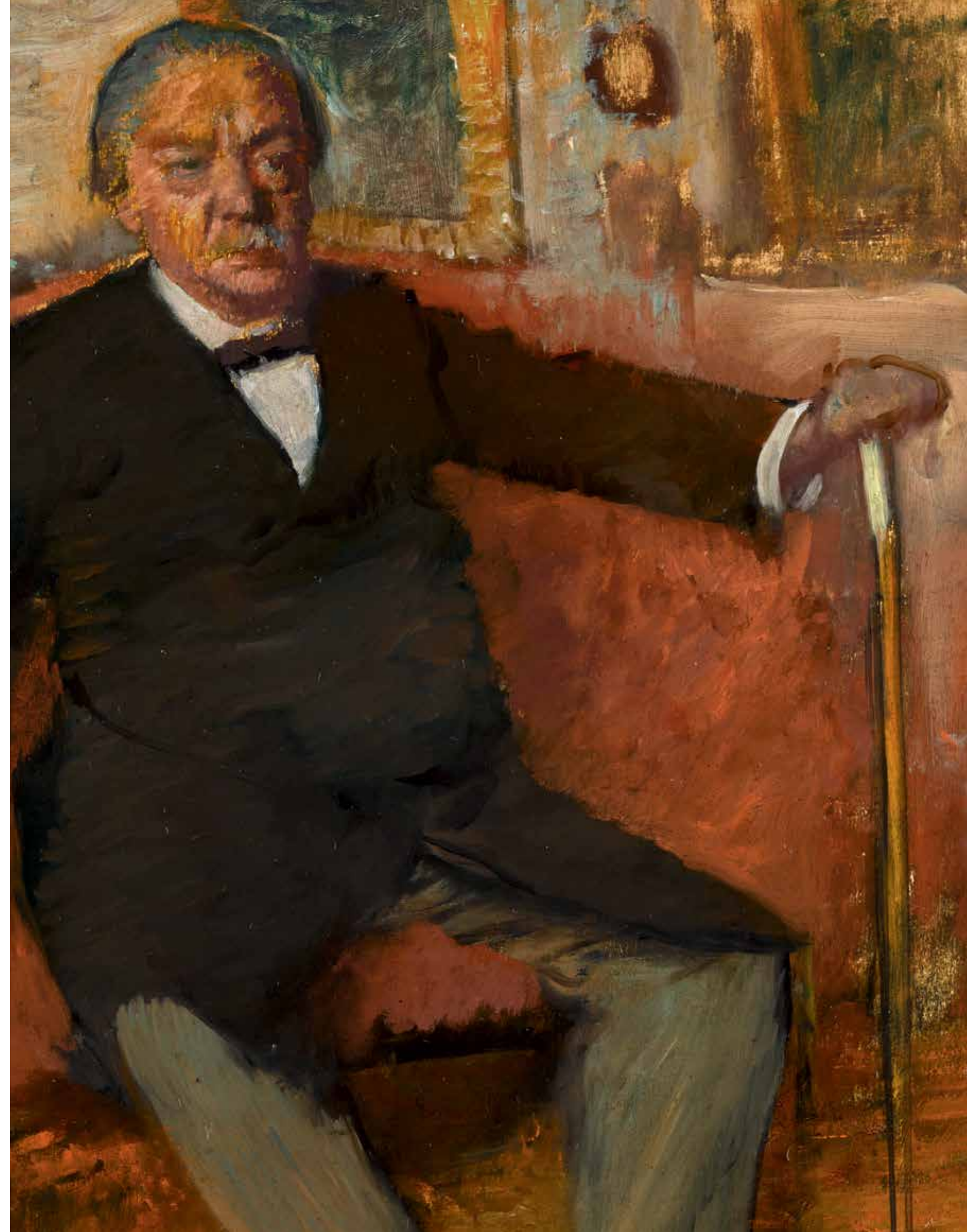
Fig. 3, Edgar Degas, *Étude pour 'Le danseur Perrot, assis'*, circa 1880, chalk on paper, Private Collection © Bridgeman

on the settee, the left on his cane, while he tried to balance himself as he rose on his outspread and none too secure legs [...]. It seems a compassionate painting of the unhappiness of the man as he struggles to surmount his own ironic disability' (J. Sutherland-Boggs, *op cit.*, pp. 56-57).

Among the Impressionists, Degas was the most preoccupied with the human form and his powers of psychological and social insight found their fullest expression in his portraits. There is no record that he was ever formally commissioned to do a portrait and little evidence that he sold many; yet Degas was more deeply and continuously concerned with portrait painting than any of his contemporaries. Fascinated by the Old Masters, he studied their paintings to hone his craft. The keen sense of composition and posture in *Le danseur Perrot, assis* are the residual effects of this approach, transformed to fit his interpretation of the modern portrait. In the artist's late period, he tended to depict more mature subjects, evidenced by the

present work. Perrot seems quite aware of his own mortality and 'this admiration for maturity is probably an indication of Degas' own. Certainly in his use of formal means there is ample evidence of his self-assurance and independence (*ibid.*, p. 59).

Degas made six other oil or pastel studies of Perrot (fig. 1) and there are two known drawings of him, one of which is a study for this painting (fig. 3). Degas executed his portraits with the same passion with which he rendered his images of ballerinas and racing horses and the fact that Degas knew Perrot meant he could instil these works with a familiarity and directness. Degas' focus on this man reflects the importance of Perrot in the artist's life, and underscores the ballet master's key role in defining the revered status of the Paris ballet. As such a pivotal figure in this world, Perrot was a consistent presence in the life of an artist who made the ballet a focus of his career. Indeed, Perrot is the central feature of *La classe de danse*, arguably Degas' most important Impressionist painting (fig. 2).











16

## ÉDOUARD VUILLARD

1868 - 1940

**Le goûter, Madame Hessel prenant le thé**

stamped *E Vuillard* (lower right)

oil on board laid down on cradled panel

36 by 36cm., 14⅞ by 14⅞in.

Painted *circa* 1903.

### PROVENANCE

Jos Hessel, Paris (acquired by 1930 and until at least 1934)

Alphonse Bellier, Paris

G. Valla, Paris

Sam Salz, New York

Private Collection, New York

Thomas Gibson Fine Art, London

Acquired from the above in 1980

### EXHIBITED

London, Arthur Tooth & Sons, *Paintings and Pastels by E. Vuillard*, 1934, no. 11 (titled *Le Gouter*)

Paris, Galerie Beaux-Arts, *Les Étapes de l'art contemporain II. Gauguin, ses amis. L'École de Pont-Aven et l'Académie Julian*, 1934, no. 161 (titled *Le goûter*)

### LITERATURE

Tristan Bernard, 'Jos Hessel', in *La Renaissance*, January 1930, vol. 13, no. 1, illustrated p. 22

Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, Milan, 2003, vol. II, no. VII-331, illustrated p. 703

**£ 180,000-250,000**

**HK\$ 1,580,000-2,200,000**

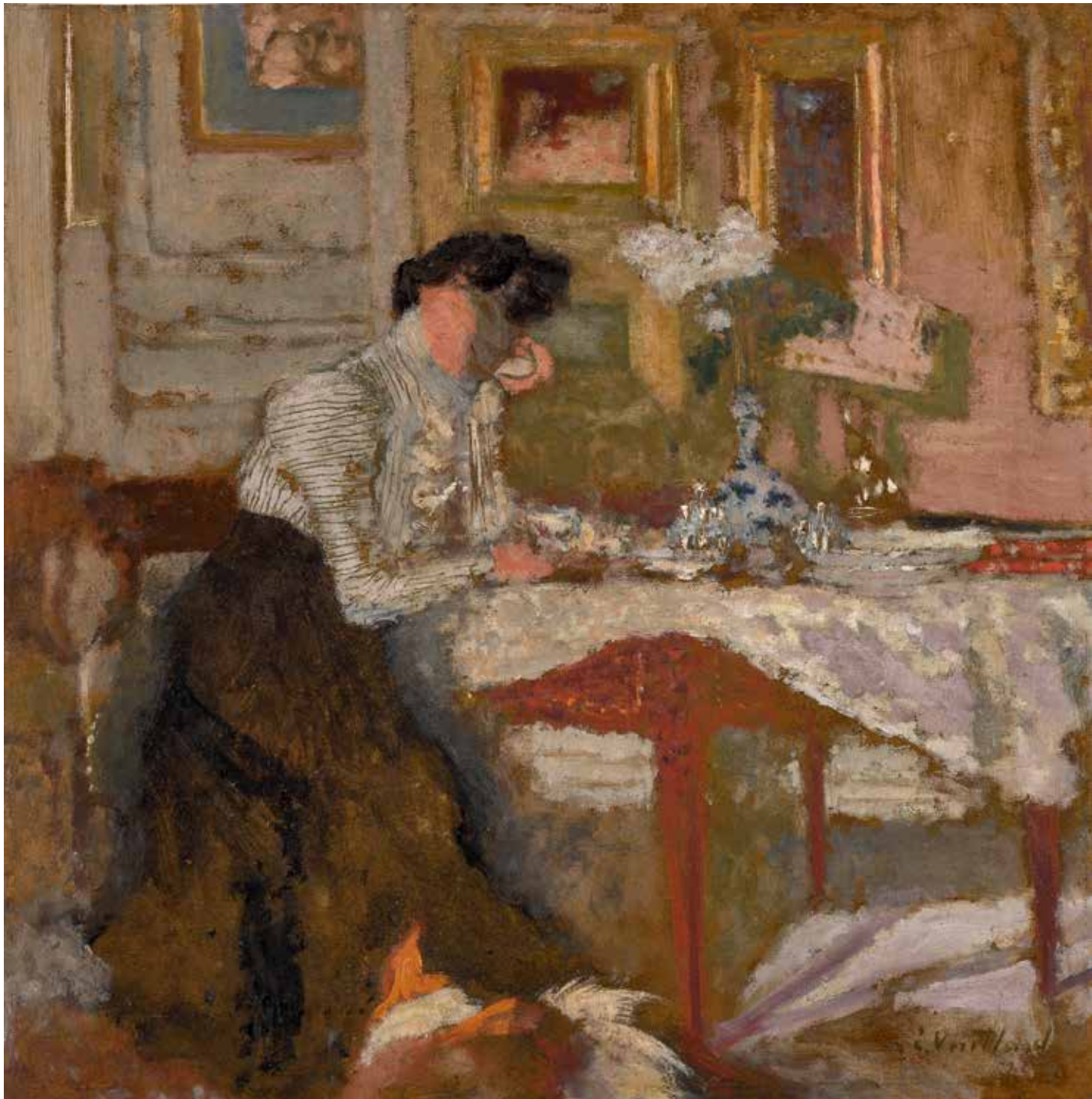






Fig. 1, Lucie Hessel in the studio of Édouard Vuillard, circa 1911

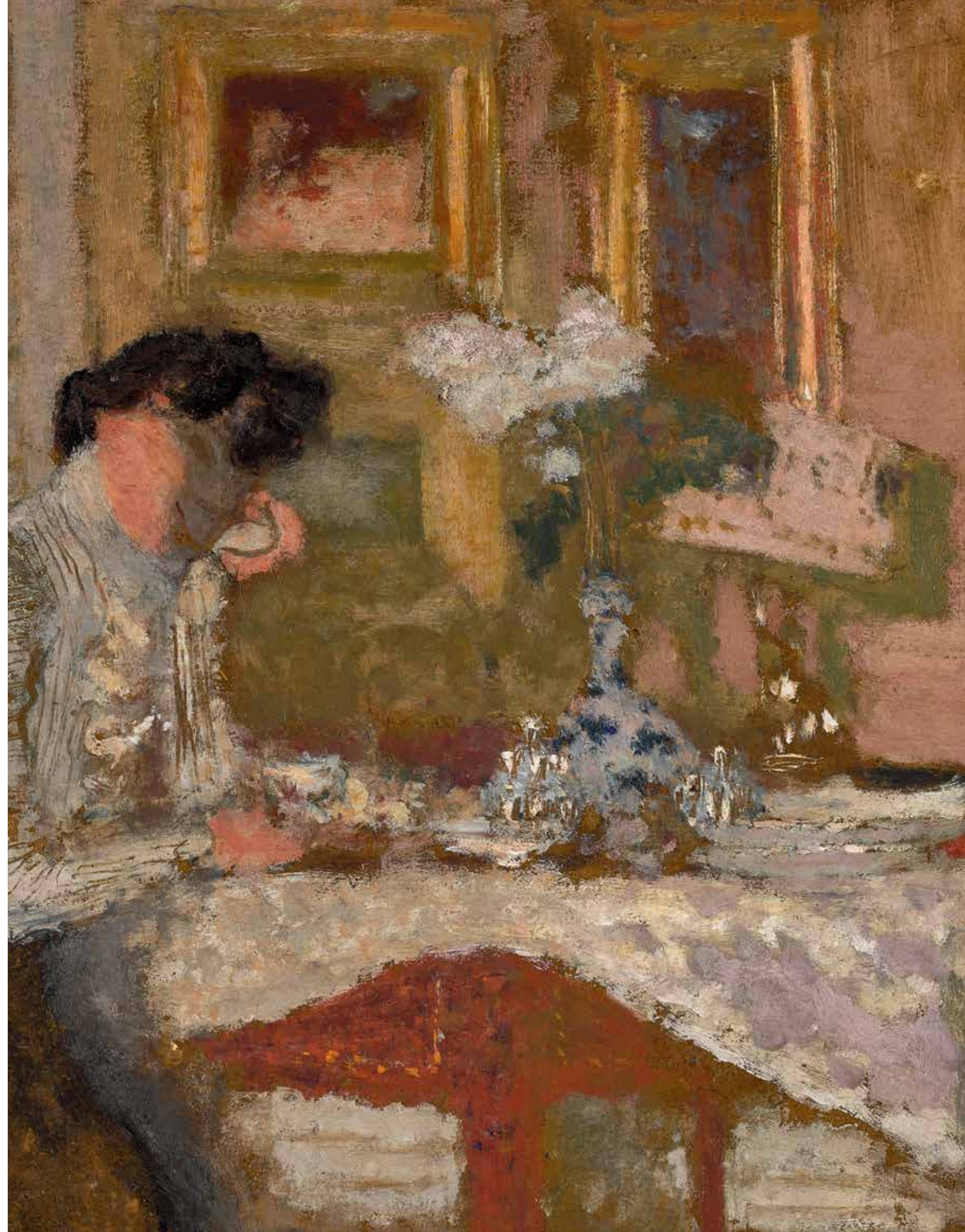
Madame Lucie Hessel was the wife of Jos Hessel who, along with his brother Gaston, was director of the Galerie Bernheim-Jeune and would become Vuillard's principal agent and dealer for the latter part of his career. He was also fittingly the first owner of this painting. Vuillard met the dealer and his wife in 1900 whilst visiting Felix Vallotton near Lausanne, and the three quickly became firm friends. From this point, Vuillard dined almost every evening at the couple's Paris apartment and stayed in their country homes every summer until his death in 1940. Lucie Hessel became Vuillard's friend, lover, model and muse, and the pair grew old together as an apparently acknowledged couple alongside her official marriage.

The artist would go on to create numerous images of Lucie over the next four decades, portraying her primarily within the domestic setting of the Hessel apartment on the rue de Rivoli, surrounded by opulent paintings and furnishings. Her inspirational qualities and importance to the artist can be keenly felt in an undated note found tucked into Vuillard's journal for 1907-1908: 'As for Lucie, guiding light that she is – domination – bewitchment [...] and totally dazzled by her' (Gloria Groom, *Edouard Vuillard, Painter-Decorator, Patrons and Projects, 1892 – 1912*, New Haven & London, 1993, p. 148).

The intimate domestic interior, entirely characteristic of Vuillard's compositions, is almost theatrical in construction. 'Space does not retreat before us,' John Russell wrote, 'we can caress it' (quoted in *Edouard Vuillard* (exhibition catalogue), Art Gallery of Ontario, Toronto, 1971, p. 59). The elements of the *mise-en-scène*, densely painted and packed together, are made cohesive and comprehensible by the figure of Lucie Hessel

who dominates the flat picture space yet also blends into the three-dimensional interior setting through shifting planes of pattern and colour. Enveloped by complementary colours, she wears a dark skirt with a white, high-necked shirt marked with finely-textured lines that locks her figure into the horizontal and vertical forms created by the furniture and picture frames. Similarly, her figure and dress are treated in the same manner as the brushwork of the pictures and walls behind, an effect which serves to unify the disparate elements and pull them together onto one plane.

The familiarity and intimacy of the scene is unsurprising given that Vuillard was such a frequent visitor to their home that the Hessels' butler dubbed him the 'house painter'. As Belinda Thomson has noted in relation to his portraits of Lucie Hessel, Vuillard displayed an 'obsessive attention to technical problems – to the taut structure of the composition, the multiplication of colours, textures and reflective surfaces' (B. Thompson, *Vuillard*, Oxford, 1988, p. 123). This is particularly marked in the artist's highly unusual use of colour and ambiguous shadowing to evoke the figure's face. By blurring the boundaries between background and foreground, figure and furniture, the composition becomes one of colour, light and pattern, and recalls Vuillard's prior association with the Nabis. As with many of Vuillard's interior scenes, the viewer feels like an intruder, an unexpected guest who has entered unannounced. In this sense, the composition forms a kind of painterly snapshot, a marker of Vuillard's interest in the spontaneity and modern veracity of photography.





埃德加·德加  
《亨利·費弗夫人》  
（瑪格麗特·德加斯）



17

## EDGAR DEGAS

1834 - 1917

Madame Henri Fèvre (Marguerite de Gas)

oil on canvas  
24.5 by 19cm., 9 $\frac{5}{8}$  by 7 $\frac{1}{2}$ in.  
Painted circa 1868.

### PROVENANCE

Michel Manzi, Paris  
Mlle Diéterle, Paris (acquired by 1924)  
David David-Weill, Paris (acquired by 1927)  
Seized by the Einsatzstab Reichsleiter Rosenberg in July 1940  
(inv. no. D.-W. 138) and transferred to the depot maintained at  
the Jeu de Paume in November 1940  
Munich Central Collecting Point (June 1945 - July 1946)  
Repatriated to the French State on 11th July 1946  
Restituted to David David-Weill by circa 1947  
Paul Rosenberg & Co, New York (acquired by 1974 and until at  
least 1982)  
Thomas Gibson Fine Art, London  
Acquired from the above in 1984

### EXHIBITED

Paris, Galerie les Arts, *Degas*, 1914, no. 38  
Paris, Galerie Georges Petit, *Degas*, 1924, no. 29, illustrated in  
the catalogue (titled *Portrait de jeune femme*)  
Paris, Musée de l'Orangerie, *Degas*, 1931, no. 43 (titled *Portrait  
de jeune femme*)  
Boston, Museum of Fine Arts, *Edgar Degas: The Reluctant  
Impressionist*, 1974, no. 5  
New York, Acquavella Gallery, *Edgar Degas*, 1978, no. 6,  
illustrated in colour in the catalogue  
New York, Paul Rosenberg & Co., *Four Guest Galleries from  
Paris and Paul Rosenberg & Co. French Painting 1600-1900*,  
1982, no. 45, illustrated in colour in the catalogue  
Zurich, Kunsthau Zürich & Tübingen, Kunsthalle Tübingen,  
*Degas, Portraits*, 1994-95, no. 96, illustrated in colour in the  
catalogue

### LITERATURE

*Les Arts*, 1914, illustrated p. 22  
Gabriel Henriot, *Collection David Weill*, Paris, 1927, vol. II,  
illustrated p. 227 (titled *Portrait de jeune femme* and as dating  
from circa 1862)  
Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946, vol. II,  
no. 185, illustrated p. 95  
Franco Russoli & Fiorella Minervino, *L'Opera completa di Degas*,  
Milan, 1970, no. 241, illustrated p. 96

£ 500,000-700,000

HK\$ 4,390,000-6,140,000







Fig. 1, Edgar Degas, *Thérèse de Gas*, circa 1863, oil on canvas, Musée d'Orsay, Paris © Bridgeman



Fig. 2, Edgar Degas, *René de Gas*, 1855, oil on canvas, National Gallery of Art, Washington, D.C. © 2022. Photo Scala Florence/Heritage Images



Fig. 3, Edgar Degas, *Marguerite de Gas*, 1854, chalk on watercolour paper, Staatsgalerie Stuttgart, Stuttgart

This exquisite portrait depicts the artist's sister Marguerite de Gas, dating from circa 1868. Degas was extremely fond of his intelligent younger sister who married the architect Henri Fèvre in 1865. He started his career as a portraitist with copies after the classical painters, a series of self-portraits and by chronicling his own family. There was the pragmatic advantage of using his family as he could not afford professional models, but this preference was more deeply rooted. His close relationships with his siblings translated onto canvas and these works formed the core of his career as a portraitist.

Degas had four younger siblings: Achille, Thérèse, Marguerite and René. As a bachelor, he remained closely attached to his brothers and sisters throughout his life and probably felt a sense of parental

responsibility for them following their mother's death when he was only thirteen. Particularly in the early years of Degas' career, his brothers and sisters were constantly requisitioned to pose for the young artist (figs. 1 & 2). Among the Impressionists, Degas was more deeply and continuously concerned with portrait painting than any of his contemporaries. Accounting for about a fifth of his oeuvre, there is no record that he was ever formally commissioned to do a portrait, but he remained profoundly interested in depicting the human psyche. His understanding of other people's states of mind found its fullest expression in his portraits.

Degas had a great aptitude for catching the feelings of his models, for seeing 'the trace of their fleeting soul gliding across their features' (Antoine Terrasse in *Degas, Portraits* (exhibition

catalogue), *op cit.*, p. 302). Knowing his siblings so well, 'his response to them was both tender, naturally, and discreetly distant – for all the familiarity there is never a lack of respect' (Emil Maurer in *Degas, Portraits* (exhibition catalogue), *op. cit.*, p. 100). This is certainly the case with the present work, where Degas captures his sister's balanced features and calm, pleasant expression.

Marguerite is said to have been the artist's favourite model and was a consistent subject for Degas particularly throughout her adolescence and when she was a young woman. In the early 1850s, just before Degas' three-year sojourn in Italy, he executed several portraits of Marguerite, most of them studies of her head in profile or in three-quarters view (fig. 3). In these works, Degas depicts her gazing out at the world, with a dream-like, almost perplexed

expression. In the present work, however, executed when she was in her late twenties, Marguerite exudes an air of maturity. Depicted front on and dressed in formal fashion, Degas encapsulates her grace as she embarks on married life.

Marguerite was very musical and trained as a singer. She is said to have had a sensitive temperament and it is through her facial expression that the viewer grasps this aspect of her personality. Degas had a very good relationship with his sister, and her husband, Henri Fèvre, assisted the artist in clearing his father's considerable debts at great personal cost in the 1870s. In 1889, Marguerite and Henri emigrated to Buenos Aires where she died in 1895. Childless himself, Degas arranged for his estate to be divided between Marguerite and Henri's children and his brother René.





18

## ÉDOUARD VUILLARD

1868 - 1940

### La matinée ensoleillée

signed *E. Vuillard* and dated 1910 (lower right)  
distemper on paper laid down on canvas  
205 by 143cm., 80¾ by 56¼in.  
Painted in 1910.

#### PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired from the artist on 27th October 1910)  
Burthaul, Brussels (acquired from the above at the Salon Triennal, Brussels on 6th February 1919)  
Galerie Burgeat, Paris (acquired by 1930)  
Albert & Rosalia Sancholle Henraux, Paris (acquired circa 1931 and until at least 1938)  
David David-Weill, Paris (acquired by 1940)  
Private Collection (by descent from the above and until at least 1968)  
Arthur Tooth & Sons, London  
Galerie Schmit, Paris  
H. Ishizuka, Tokyo (acquired by 1971 and until 1985)  
Thomas Gibson Fine Art, London  
Acquired from the above in 1985

#### EXHIBITED

Brussels, La Libre Esthétique, *Catalogue Dixhuitième exposition à Bruxelles du 18 mars au 23 avril 1911*, 1911, no. 247  
Paris, Galerie Bernheim-Jeune, *Vuillard*, 1911, no. 9  
Brussels, *Salon Triennal*, 1919  
Paris, Musée des Arts Décoratifs, *É. Vuillard*, 1938, no. 142 (titled *Femme en blanc avec un enfant et un chien, dans un jardin ensoleillé* and with incorrect dimensions)  
Paris, Palais de Tokyo & Salon des Tuileries, *XVIIIe exposition. Salon national indépendant. Ve exposition*, 1941, no. 799  
Paris, Orangeries des Tuileries & Munich, Haus der Kunst, *Edouard Vuillard, K.-X. Rousset*, 1968, no. 143, illustrated in the catalogue (titled *Femme en blanc avec un enfant et un chien, dans un jardin ensoleillé*)  
Tokyo, Seibu Museum of Art; Kumamoto, Prefectural Museum of Art; Hita, Hita Municipal Museum; Shimonoseki, Daimaru Gallery; Sendai, Sendai City Museum; Takasaki, Gunma Prefectural Museum of History & Fujinomiya, Fuji Art Museum, *Vuillard*, 1977-78, no. 35, illustrated in colour in the catalogue (titled *Femme en blanc et enfant avec un chien, dans un jardin ensoleillé* and with incorrect provenance)

W £ 700,000-1,000,000

HK\$ 6,140,000-8,770,000

#### LITERATURE

Rene Huyghe, *Les Contemporains*, Paris, 1939, illustrated in colour pl. 17 (titled *Panneau décoratif*)  
*Beaux-Arts*, 13th June 1941, no. 23, illustrated p. 1  
André Chastel, *Vuillard, 1868-1940*, Paris, 1946, mentioned p. 90 (titled *Le femme en blanc dans un jardin ensoleillé*)  
Claude Roger-Marx, *Vuillard et son temps*, Paris, 1946, mentioned pp. 67 & 159  
Pierre Francastel, 'Le vingtième siècle, la nouvelle peinture. Les Nabis', in *Histoire de la peinture française, la peinture de chevalet du quatorzième au vingtième siècle*, Paris & New York, 1955, vol. II, illustrated in colour p. 126 (titled *L'été*)  
Dennis Farr, 'Vuillard's "Matin dans le verger"' in *The Burlington Magazine* 114, no. 832, July 1972, p. 480  
Belinda Thomson, *Vuillard*, Oxford, 1988, pl. 778, illustrated in colour pp. 97 & 110  
Jeanine Warnod, *Vuillard*, Paris, 1988, illustrated in colour p. 86 (titled *Madame Hessel et Denise Mello ou La Matinée Ensoleillée* and with incorrect dimensions)  
Gloria Groom, *Edouard Vuillard: Painter-Decorator. Patrons and Projects, 1892-1912*, New Haven, 1993, fig. 321, illustrated in colour p. 203  
Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, Milan, 2003, vol. II, no. IX-156, illustrated in colour p. 1096







Fig. 1, Edouard Vuillard, *Le petit salon: Madame Hessel à sa table de couture*, 1917, oil and tempera on paper laid down on canvas, The Metropolitan Museum of Art, New York © Bridgeman

Towering over two metres in height, Vuillard's *La matinée ensoleillée* plunges the viewer into an Arcadian vision. Painted in the summer of 1910, Vuillard had completed two small sketches on the current theme before he moved onto this large work. Setting out his intention, he wrote in his journal on 26th August: 'unroll grey paper, resolved to redo panel instead of small formats. Block out new proportions.' The painting seemingly didn't have the best start though as the following day he wrote: 'Imagination dead' (quoted in Antoine Salomon & Guy Cogeval, *op. cit.*, p. 1096). However, in what was to be a familiar pattern with the artist, he ended up pleased with the result and it was exhibited a year later at Galerie Bernheim Jeune.

*La matinée ensoleillée* depicts Lucie Hessel with her arm around Denise Mellot, the young daughter of Alfred Athis-Natanson (co-founder of the art-literary magazine 'Le Revue') and Basto the cocker spaniel. Lucie Hessel was the wife of Jos Hessel, one of the partners at Bernhim-Jeune and one of Vuillard's art dealers. For over forty years, she appeared in many of his pictures, reflecting her grace and strong personality at different stages of her life. The setting of the present work is the gardens surrounding the villa 'Les Pavillons' at Cricqueboeuf in the Calvados region of Normandy,

which was rented by the Hessels for the summer. Here, Vuillard captures a moment of the summer *villégiature* - the annual escape from the confines of Paris during the hottest months.

From 1900 onwards, Vuillard would spend a great deal of his time with the Hessels, be it in Paris or on various travels both within France and abroad. The Hessels would host groups of friends from artistic and literary circles; the cast of characters is noteworthy as it reflects the continuing intimacy that underpinned so much of Vuillard's celebrated work. The Normandy coast was an area with serious artistic credentials, having been immortalised in the work of Claude Monet, yet Vuillard's own images provide a marked contrast to the dramatic landscapes of the arch-Impressionist. While channelling a sense of immediacy, he created visions of his personal experiences, marked by his unique painterly approach.

Though the painting was created years after the Nabis movement had run its course, *La matinée ensoleillée* reflects the continuing influence of their ethos which emphasised using art for decoration. It also retains vestiges of the artist's earlier style, namely the avoidance of mathematical perspective and presentation of a view that dominates the entirety of the surface as it recedes into the distance. This echoes the art of Paul Gauguin (fig. 3)



Opposite: Fig. 2, Edouard Vuillard in a garden, 7th August 1911 © Archives Charmet / Bridgeman Images



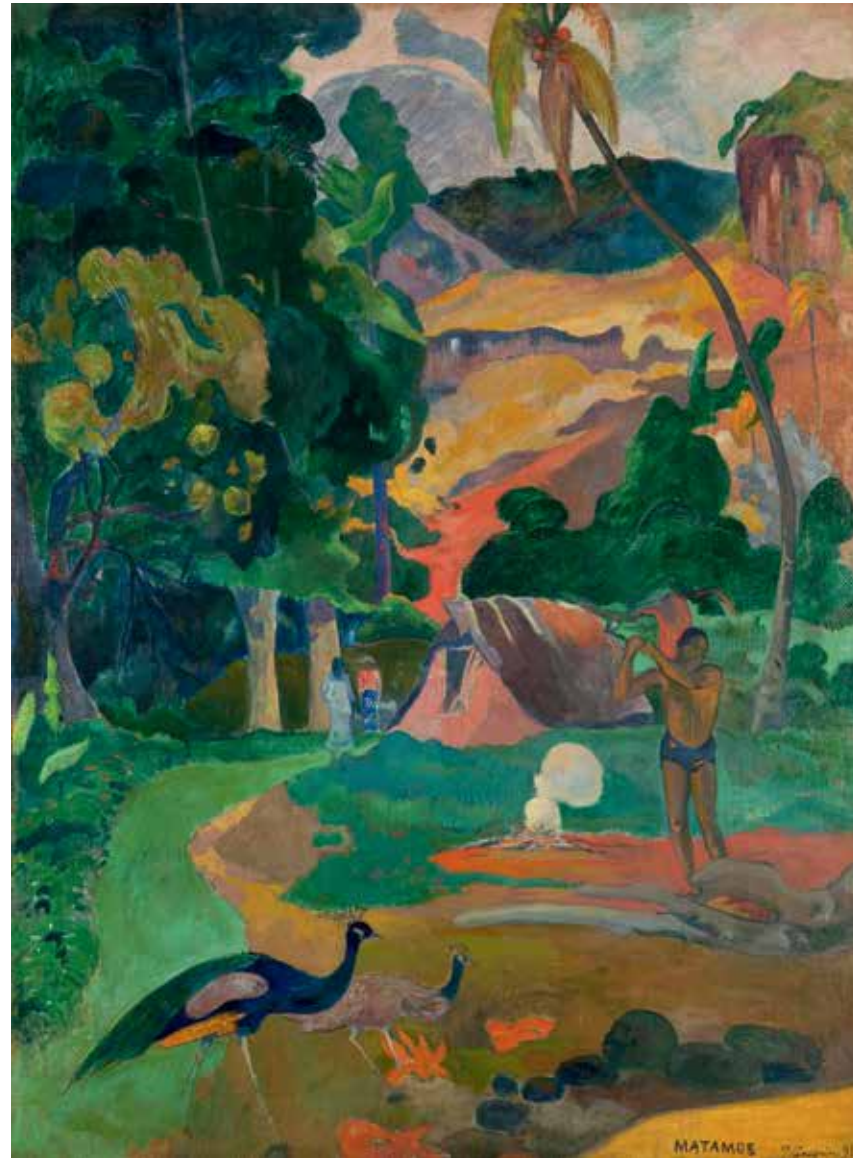


Fig. 3, Paul Gauguin, *Matamoe*, 1892, oil on canvas, The Pushkin State Museum of Fine Arts, Moscow © Bridgeman Images

who relinquished the idea of pictorial depth and also recalls the medieval tapestries so beloved by the Nabis. As Salomon and Cogeval state: 'Lucie Hessel – like a Madonna and Child in a *hortus conclusus* – is accompanied as usual by Denise and Basto the dog (whose last summer this was to be). Using a simple photograph as his starting point and viewing the figures in the meadow from a slightly elevated position, Vuillard produces a particularly inspired, pantheistic decorative panel' (*ibid.*).

The palette of *La matinée ensoleillée* has been liberated by light, which instills the picture with a wonderful sense of joy. The brightness of the palette combined with the comforting subject matter enhances this atmosphere. The work exhibits the artist's

handling of colour, achieving effects of subtlety and virtuosity. Indeed, as Salomon and Cogeval note, 'the exquisite silvery blue notes of the vegetation harmonise well with the violet tones of the background. Notice too how they enhance the splendid effect of Lucy's white dress shading into grey' (*ibid.*). A testament to the painting's impact, the play director Sacha Guitry borrowed the work and hung it on stage in two of his plays: *Un Beau Mariage* (Théâtre de la Renaissance, November 1911) and *La Prise de Berg-op-Zoom* (Théâtre du Vaudeville, October 1912). *La matinée ensoleillée* is a lyrical sublimation of Vuillard's summer experience and has been globally exhibited throughout the twentieth century, from Paris and Brussels to Tokyo.





# THE MERSHAM-LE-HATCH CHIPPENDALE STOOLS



19

## A GEORGE III CARVED MAHOGANY STOOL BY THOMAS CHIPPENDALE, 1772

the serpentine padded seat covered in *later* close-nailed green leather upholstery, on ring turned fluted tapering legs and foliate carved splayed disc feet  
46cm. high, 61.5cm. wide, 47cm. deep; 1ft. 6in., 2ft. ¼in., 1ft. 6½in.

### PROVENANCE

Supplied to Sir Edward Knatchbull, 7th Bart. (1704-1789) in 1772 for Mersham-le-Hatch, Kent;  
Christie's London, *The Private Collection of Miss Julia Lowenthal*, 10 March 2005, lot 110.

W £ 25,000-40,000

HK\$ 220,000-351,000

### LITERATURE

Sir Edward Knatchbull's account of furnishings with Thomas Chippendale, 28th October 1772, 'To 4 neat carv'd mahogany Stools cover'd with fine blue Morrocco Leather and brass Nail'd to Match the Chairs £7 8s 0 d.' (The Knatchbull-Brabourne MSS U951/A18/28);  
H. Avray Tipping, 'Mersham le Hatch', *Country Life*, 8 August 1925, one from the suite photographed in the Hall, p. 219;  
H. Avray Tipping, *English Homes, Late Georgian, 1760-1820*, London, 1926, p. 124;  
P. Thornton, 'The Furnishing of Mersham-le-Hatch', Part II, *Apollo*, June, 1970, p. 442;  
C. Gilbert, *The Life and Work of Thomas Chippendale*, Vol. I, London, 1978, p.222;  
C. Hussey, *English Country Houses, Mid Georgian 1760-1800*, London, 1984, p.100.



19

齊本德爾製・1772年  
花桃花心木凳，湯瑪斯・  
喬治三世時期雕



20

## A GEORGE III CARVED MAHOGANY STOOL BY THOMAS CHIPPENDALE, 1772

the serpentine padded seat covered in *later* close-nailed green leather upholstery, on ring turned fluted tapering legs and foliate carved splayed disc feet  
46cm. high, 61.5cm. wide, 47cm. deep; 1ft. 6in., 2ft. ¼in., 1ft. 6½in.

### PROVENANCE

Supplied to Sir Edward Knatchbull, 7th Bart. (1704-1789) in 1772 for Mersham-le-Hatch, Kent;  
Major Peter Loyd, Towersey Manor, Oxford;  
Christie's London, 8 February 1973, lot 19;  
Christie's London, 29 March 1984, lot 28.

W £ 25,000-40,000

HK\$ 220,000-351,000

### LITERATURE

Sir Edward Knatchbull's account of furnishings with Thomas Chippendale, 28th October 1772, 'To 4 neat carv'd mahogany Stools cover'd with fine blue Morrocco Leather and brass Nail'd to Match the Chairs £7 8s 0 d.' (The Knatchbull-Brabourne MSS U951/A18/28);  
H. Avray Tipping, 'Mersham le Hatch', *Country Life*, 8 August 1925, one from the suite photographed in the Hall, p. 219;  
H. Avray Tipping, *English Homes, Late Georgian, 1760-1820*, London, 1926, p. 124;  
P. Thornton, 'The Furnishing of Mersham-le-Hatch', Part II, *Apollo*, June, 1970, p. 442;  
C. Gilbert, *The Life and Work of Thomas Chippendale*, Vol. I, London, 1978, p.222;  
C. Hussey, *English Country Houses, Mid Georgian 1760-1800*, London, 1984, p.100.



20

齊本德爾製・1772年  
花桃花心木凳，湯瑪斯・  
喬治三世時期雕





Fig. 2. A single stool from the set of four sold Sotheby's London, *The Family Collection of the Late Countess Mountbatten of Burma*, 24 March 2021, lot 249.

These elegant stools, reunited in the collection of Sir Joseph Hotung, once formed part of the furnishings commissioned by Sir Edward Knatchbull, 7th Bart. (1704-1789) for Mersham-le-Hatch, Kent. A set of four stools in total were supplied by Thomas Chippendale on 28th October 1772 - then in partnership with Thomas Haig and trading as Chippendale, Haig & Co - for the Dining Room at Mersham-le-Hatch and the entry in the Chippendale bill reads:

To 4 neat carv'd mahogany Stools cover'd with fine blue Morrocco Leather and brass Nail'd to Match the Chairs @ 37/- £7 8s'

Sir Wyndham Knatchbull-Wyndham, 6th Bt. (1737-1763) was just twelve when he succeeded his father in 1749. On reaching his majority in 1757, he was dispatched on an extensive Grand Tour returning to take possession of his estates and a seat in the House of Commons in 1760. The young Baronet's lengthy sojourn in Rome undoubtedly informed the decision to rebuild the old house at Mersham-le-Hatch, which he found to be outdated and unfashionable.

In 1761, he enlisted the services of Robert Adam (1728-1792), a leading proponent of neoclassicism and one of the country's most sought after architects, who wasted little time in producing plans and elevations. Demolition of the old house began on 25th January 1762 - with as many building materials salvaged as possible - and the first brick was laid at the new site a quarter of a mile eastward on 20th September. Just over a year later tragedy struck when Sir Wyndham died, jeopardizing the entire project.

The Knatchbull titles and what stood of Mersham-le-Hatch passed to his sexagenarian uncle, Sir Edward Knatchbull, 7th Bt. (1704-1789). Although the new mansion at Mersham had lost its instigator, Sir Edward had little choice but to continue with this monumental undertaking. The old seat was gone, and it was his duty to raise the new house from its foundations to the 240ft winged façade that stands today.

The total cost of the build amounted to £20,526 and, under the aegis of Adam, Mersham was filled with examples of work from the leading craftsmen of the day. Fine stuccowork by Joseph Rose, monumental chimneypieces by Thomas Carter, delicately wrought iron by Alexander & Shrimpton and classical grisailles by Antoni Zucchi all contribute to a quintessential Adam interior. The Drawing Room was the last to be completed in 1772, but presumably the house was largely inhabitable as early as 1767 for this was the year in which Sir Edward engaged the skills of another titan of 18th century design, Thomas Chippendale (1718-1779).

The Mersham commission spanned over a decade - on and off from 1767 to 1779 the year of Chippendale's death - during which he reached zenith of his neoclassical period, coinciding with other distinguished commissions realised at Nostell Priory (1766-85) and Harewood House (1767-78). An extensive archive of letters, estimates and memoranda document the commission providing a fascinating insight into the working practices of Chippendale and his relationship with Sir Edward. A punctilious patron, Sir Edward was always conscious of budget and the back and forth with Chippendale over exceeded estimates and sometimes

Opposite: Fig. 1, The Hall at Mersham-le-Hatch, Kent, in 1925 and showing two from the set of four stools supplied by Thomas Chippendale  
© Country Life Picture Library





Underside of lot 20

underwhelming service is amusing. In a letter of January 1771, Sir Edward chastises Chippendale claiming he might have 'employed a Person in the Country who could have done everything just as well as your Men'. Often blighted by credit issues, Chippendale was not afraid to fight his corner. In a bullish letter dated 6th August 1778 Chippendale challenges Sir Edward, writing 'What you think exorbitant, I do assure you is moderate, and will bear inspection of any man of the Business, who is a Judge, to none else'. Indeed, these works have stood the test of time and over two centuries after that letter was written, Chippendale's name remains synonymous with the very best of English craftsmanship.

Chippendale's work at Mersham cost £1,902, almost a tenth of the £20,526 total, and it is evident he was as much a decorator as he was a cabinet-maker supplying everything from 'Walnut Tree slabs' to 'Strabery Chintz' wallpaper alongside superb articles of furniture. Although the commission is perhaps less extravagant than some its contemporaries, such as Harewood, it nevertheless included grand statement pieces like the 'fine Sienna Marble Table' on 'a large rich Carv'd frame...gilt in burnished Gold' and the 'large side Table with an Oval Top very neatly Inlaid' on a 'very rich Carv'd frame...in Burnish'd gold'.

The majority of the furniture at Mersham was however comparatively modest, refined and 'neat'. The stools offered here epitomise this and display the quality associated with Chippendale's workshop<sup>2</sup>. Following a hiatus of two years, Sir Edward commissioned Chippendale to supply furniture for the grandest

rooms which were yet to reach completion. In 1772, the firm supplied '16 Carv'd mahogany Chairs with Compass backs stuff'd & cover'd in fine blue Morrocco Leather & finish'd with double rows Brass Nails @ 55/- £44 0s. 0d.' for the Dining Room, en suite with aforementioned set of four stools, which includes the present lots and which were upholstered to match.

Over the years a number of the original furnishings at Mersham were sold, leaving only the Knatchbull archive and a rare group of documented survivors to help us imagine the rooms in their original state. Although it is not clear when the present stools left the collection, it is likely that dispersals took place during the tenure of Sir Wyndham Knatchbull, 12th Bt. (1844–1917) who inherited in 1871 and remodeled the house a year later commissioning the architect James Piers St Aubyn (1815-1895) to add a grand library amongst other alterations. One stool is apparently listed in the 'Park Room' in an inventory from 1885, two stools are recorded in an inventory from 1926 in the 'Bow Room' and 'Garden Room' respectively and two stools are shown in the Hall in a *Country Life* article from 8 August 1925 (fig. 1). A single stool from the suite, which descended through the Knatchbull line, was sold Sotheby's, *The Family Collection of the late Countess Mountbatten of Burma*, 24 March 2021, lot 249 (£44,100 including premium) (fig. 2).

<sup>1</sup> The Chippendale commission is discussed in depth, and the bills reproduced in full, in L. Boyton, 'Thomas Chippendale at Mersham-le-Hatch', *Furniture History*, 1968, pp. 81-104.

<sup>2</sup> In 1767, a 'very neat new frame' was made for an exotic 'Inlaid Cabinet' which Chippendale repaired and enhanced with 'new silvering' (sold Sotheby's, *The Family Collection of the late Countess Mountbatten of Burma*, 24 March 2021, lot 246). Amongst the 'Sundries sent to Hatch' in 1768, is 'A neat Mahogany 8 leg table of fine wood' (sold Sotheby's, *The Family Collection of the late Countess Mountbatten of Burma*, 24 March 2021, lot 252).







21

A PAIR OF LATE GEORGE II CARVED MAHOGANY  
ARMCHAIRS, CIRCA 1755-60, ALMOST CERTAINLY  
BY THOMAS CHIPPENDALE

the padded back, arms and seats with close-nailed leather upholstery, the arms with acanthus carved terminals on scrolled downswept supports, with a scrolled and serpentine presentation rail centred by a foliate clasp, the cabriole front legs headed by carved acanthus on scrolled feet, the tapering rear legs on club feet

PROVENANCE

Christie's New York, *Important English and Continental Furniture*, 8 March 1981, lot 212.

W £ 80,000-120,000

HK\$ 705,000-1,060,000

齊本德爾製，約1755-60年  
扶手椅一對，極可能是湯瑪斯·  
喬治二世後期雕花桃花心木





Fig. 1, One of the 'Elbowchairs' supplied by Thomas Chippendale for the Blue Drawing Room at Dumfries House, Scotland.

These 'elbow chairs', with their low, broad proportions and crisply carved serpentine mahogany frames, typify the output of their likely creator, Thomas Chippendale (1718–1779). The attribution to Chippendale rests firmly on a documented suite made for William Dalrymple-Crichton, 5th Earl of Dumfries (1699–1768) which were supplied in 1759 (fig. 1). The present pair are virtually identical in form and executed with the same, unparalleled quality. The model of chair dates from the period in Thomas Chippendale's career around the publication of his *Gentleman and Cabinet Maker's Director* (1754), and is a perfect example of the formal restraint that characterised the singularly English manifestation of Rococo style. Indeed, Chippendale described these chairs as 'French Elbow Chairs'<sup>1</sup> in his famous pattern book, and each example was depicted covered in imitation tapestry or needlework of Chinese or Indian inspiration.

The Dumfries House suite is arguably one of the most significant bodies of furniture design in the English rococo tradition, and the only major identified commission within Chippendale's 'Director period' before he moved towards the increasingly fashionable neoclassicism that dominated the later part of the 1760s and beyond<sup>2</sup>. An undated Chippendale drawing that closely matches

the design of this chair is held in the collections of the Metropolitan Museum of Art in New York (accession number 20.40.1(18)) and is most likely to have been a draft for inclusion in one of the editions of the *Director* (fig. 2). The similarities between this drawing and the Dumfries model are clear to see.

Within the 5th Earl of Dumfries' comprehensive commission, there is an entry for "14 Mahogany Elbowchairs wt stuffed Backs and Seats cover's, with richly carv'd & scroll feet & castors", which cost a total of £63. Two matching sofas were also ordered for an additional £22, all destined for the Blue Drawing Room, while a pair of card tables with the same treatment of carving on the legs were commissioned *en suite* for £11 for the North Drawing Room and are recorded in the house's inventories of 1795 and 1803<sup>3</sup>. The present pair of armchairs clearly derive from the same workshop, but there are a few minor differences. For instance, the rear legs of the Dumfries 'elbow chairs' have a gentle cabriole, whereas Sir Joeseph's have slender tapering rear legs ending in a club foot. As a consequence the termination of the scrolled presentation rail – which is in fact carved from the rear leg itself – is more pronounced, as is the acanthus clasp which heads each of the front legs. These variations are typical of Chippendale's practice,





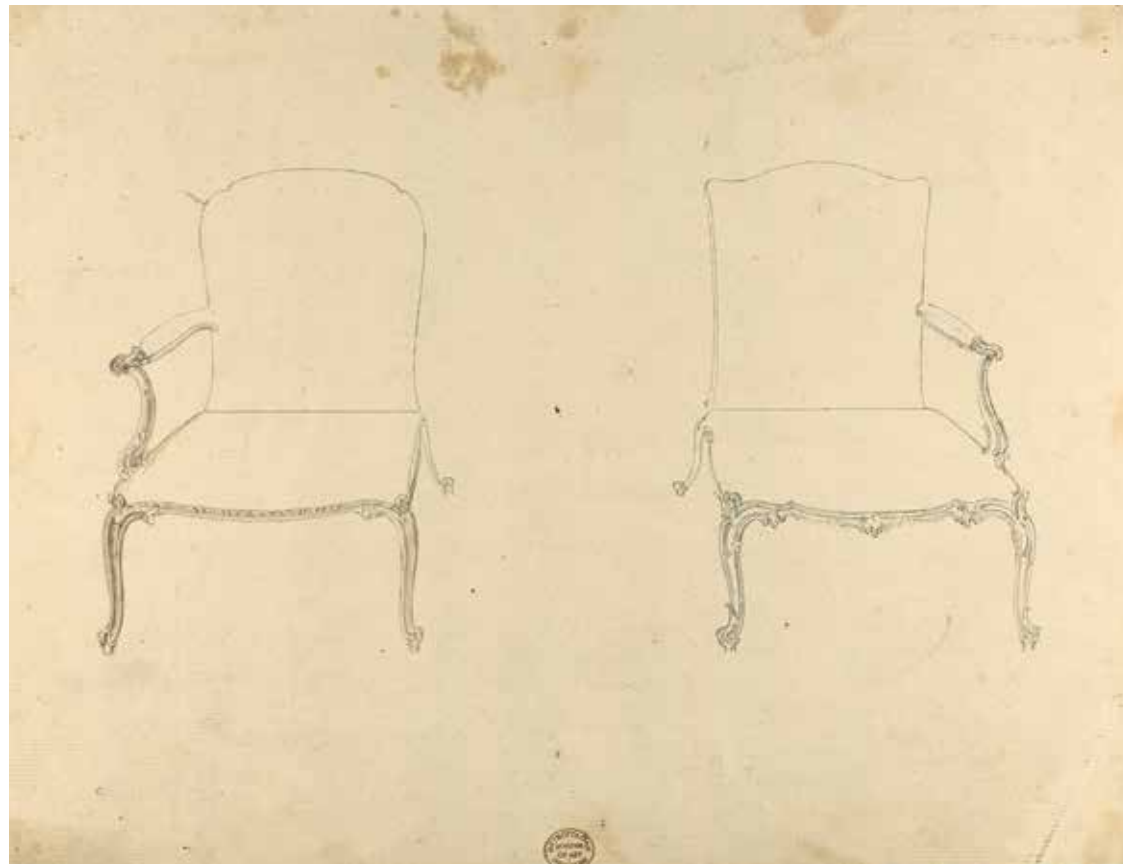


Fig. 2, Two 'French Chairs' from Thomas Chippendale's preparatory drawings for *The Gentleman and Cabinet-Maker's Director* (1754), Chippendale Drawings, Vol. I, ca. 1753–1762, Rogers Fund, 1920, 20.40.1(18), The Metropolitan Museum of Art Collection API



who did not like to make exact copies of previous commissions and tended to make some design alterations to ensure each new patron had something original.

Chippendale's 'Director period', the window after the publication of his first edition, draws heavily on the fluid lines and elaborate details of the Rococo's decorative idiom. While the *Director* contains examples of Gothic, 'Chinese' and splat-back chairs which have all become characteristic of Chippendale's hand, there are numerous plates that are dedicated to 'French chairs', specifically plates XVII to XX. These illustrations all contain markedly different degrees of ornament to demonstrate Chippendale's potential for creative range within the style. The *style rocaille* of French design under Louis XV, which later came to be given the general European appellation of 'Rococo', marks an energetic and playful movement away from the more rigorous rules-based design of Palladianism and the general monumentality of baroque furniture during the Louis XIV period. In England, though, its form was generally less

all-encompassing: while French and German interiors would often be wholly furnished in the Rococo style, the English designers and craftsmen instead tended to incorporate elements of Rococo with classicism<sup>1</sup>, giving English furniture of this period its own distinctive character. The Rococo in England is therefore often less elaborate or frivolous, as finely demonstrated in the present lot.

For a closely related pair of library armchairs, covered in period needlework and attributable to Chippendale, see those sold Sotheby's London, *A Gentleman's Collection*, 3 December 2013, lot 330 (£230,500).

<sup>1</sup> C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, fig. 13 and of course Thomas Chippendale's *Gentleman and Cabinet-Maker's Director*, 1754, pls. 17–20.

<sup>2</sup> C. Gilbert, 'Thomas Chippendale at Dumfries House', *Burlington Magazine*, November 1969, p.663.

<sup>3</sup> Dumfries House and its contents saved for the nation by King Charles III in 2007. The Drawing Room suite remains *in situ* and can be seen today in the Blue Drawing Room and the Family Parlour. The 'elbow chairs' have their own dedicated page on the Dumfries website, which can be found at <https://dumfries-house.org.uk/the-elbow-chairs>.

<sup>4</sup> J. Hardy, 'Rococo Furniture and Carving', *Rococo: Art and Design in Hogarth's England*, ed. M. Snodin, London, 1984, pp.156.





22

## HENRI MATISSE

1869 - 1954

### Tête de femme (Madame Paley)

signed *Henri Matisse* and dated twice *Sept. 36* and *6/IX* (lower right)

charcoal on paper

66 by 51cm., 26 by 20 $\frac{1}{8}$ in.

Executed on 6th September 1936.

The authenticity of this work has been confirmed by Georges Matisse.

#### PROVENANCE

Estate of the artist

Pierre Matisse, New York (by descent from the above)

Maria-Gaetana Matisse, New York (inherited from the above  
*circa* 1989)

The Pierre & Tana Matisse Foundation, New York

Acquavella Galleries, New York (acquired from the above in 2003)

Thomas Gibson Fine Art, London

Acquired from the above in 2003

#### LITERATURE

*Dessins de la Donation Matisse* (exhibition catalogue), Musée

Matisse, Le Cateau-Cambresis, 1988, pl. 13, illustrated p. 74

⊕ £ 600,000-800,000

HK\$ 5,260,000-7,010,000

‘I finally discovered that ‘likeness,’ in a portrait, results from the contrast between the face of the model and other people’s faces – in fact, from its particular style of asymmetry. Every face has its own rhythm and it is this rhythm that creates likeness.’

(Henri Matisse, *Portraits*, Monte-Carlo, 1954, p. 13)







Fig. 1, Dorothy Hart Hirshon (Dorothy Paley).  
Photograph by Horst P. Horst, Vogue © Condé Nast

Executed in 1936, *Tête de femme (Madame Paley)* is an embodiment of Matisse's creative maturity. While demonstrating the unrivalled level of the artist's draughtsmanship, this work also sheds light on Matisse's creative process and views on drawing that are key to the comprehensive understanding of his artistic legacy.

Matisse began to work extensively in charcoal during the early 1920s, the employment of this medium, in the words of the scholar John Elderfield, permitted him 'to create an extraordinary range of soft, closely graded tones, ranging from transparent, aerated greys to dense and sooty blacks...' (J. Elderfield, *The Drawings of Matisse*, New York & London, 1984, p. 84). The interplay of the subtle tone gradations and the whiteness of the paper created the effect of luminosity which the artist sought out at the time. When it came to portraiture, this 'explorative medium' allowed Matisse 'to consider simultaneously the character of the model, the human expression, the quality of surrounding light, atmosphere and all that can be only expressed by drawing' (*ibid.*, p. 273).

While predominantly using professional models as the subject of his drawn portraits, on a number of occasions throughout his career Matisse executed portraits of either historical or contemporary

personalities, including, among others, writer Edgar Allan Poe, poet Charles Baudelaire, his long-time patron Sergei Shchukin and violinist Eva Mudocci.

However, as John Klein notes, 'Most of [Matisse's] drawings from the 1930s in the sphere of commissioned portraiture were aligned with American patronage. In this decade he became an international celebrity, and American museums and private collections led the way in the acquisition of his work. Numerous publications and exhibitions, including the first American retrospective of Matisse's work, organised by Alfred Barr in 1931 at The Museum of Modern Art in New York, brought his art to the attention of a world-wide public' (J. Klein, *Matisse Portraits*, New Haven & London, 2001, p. 187).

The present work belongs to a small body of portraits from this period that depict members of American high society. The strikingly glamorous sitter depicted in this large-scale charcoal work is Dorothy Hart Hirshon, at the time known as Dorothy Paley, first wife of the American businessman, founder of the Columbia Broadcasting System (CBS) television network and avid art collector William S. Paley. A well-known socialite and philanthropist,







Fig. 2, Henri Matisse, *Dorothy Paley*, 1936, charcoal on paper, The Metropolitan Museum of Art, New York  
© Succession H. Matisse/ DACS 2022

Dorothy was widely regarded as one of the world's best-dressed women, with her photographs regularly featured in *Vogue* and *Harper's Bazaar* (fig. 1). According to Paley's biographer Sally Bedell Smith, despite being seven years Paley's junior, it was Dorothy who nurtured his interest in art and it was during their marriage (1932-47) that Paley's collection of Impressionist and Post-Impressionist art gained momentum.

Among the works Paley acquired during this period were two canvases by Matisse from his Nice period, *Femme accoudée, robe à carreaux* from 1927 and *Nu au fauteuil rayé* from 1925-26, both presently in the collection of The Museum of Modern Art in New York. Following these acquisitions, Paley commissioned Matisse to paint a portrait of his wife, agreeing that she would pose for the artist during the couple's sojourn in Europe. As Paley recalls in his memoirs, 'Every day I accompanied her to his studio for the sketches – he must have done fifty sketches of her – but when he was about to start to paint, he fell ill, and said, "I can't finish it this year, but next year we'll do it." He never did do the painting. Later he sent one of the sketches to Dorothy for Christmas' (William S. Paley, *As It Happened: A Memoir*, New York, 1979, p. 99).

Matisse is known to have made at least eight studies of Mrs Paley over the course of September 1936, one in pen and ink and seven in charcoal, including the present work. Another example of a charcoal drawing is at the Metropolitan Museum of Art, New York (fig. 2). As Magdalena Dabrowski writes, 'All the charcoals depict the sitter in nearly identical poses: as a bust, turned almost frontally to face the viewer', creating a sort of '... cinematic sequence, with only small changes in the angle of the subject's head and the rendering of her dress' (M. Dabrowski, in S. Rewald, *op. cit.*, 2009, p. 108).

In the present work, while capturing the sitter's elegant silhouette, facial features and curls in sharp, well-defined strokes, Matisse uses the *estompe* technique to soften some of the transitions and imbue the composition with a degree of lightness. The erasures and reworkings reveal Matisse's quest to capture the sitter's personality. Matisse renders Mrs Paley in a pensive state, her gaze directed slightly downwards. The result is a distinctly intimate portrayal that transcends the sitter's glamorous public image and highlights Matisse's exceptional skill in capturing his sitter's essence.







23

## HENRY MOORE

1898 - 1986

### Family Group

bronze

height (including bronze base): 13cm.; 5in.

width (including bronze base): 10cm.; 4in.

Conceived in 1945, this work is from the edition of 7 plus 1 Artist's Cast.

The present work is registered with the Henry Moore Foundation as LH 239, cast f.

#### PROVENANCE

Brook Street Gallery, London

Roland Collection, London

Private Collection London

Thomas Gibson Fine Art, London

#### EXHIBITED

London, Roland, Browse and Delbanco, *Henry Moore*, 1948

(another cast)

York, York City Art Gallery, *The Roland Collection*, 1950, no. 35

(another cast)

Leicester, Museum and Art Gallery, *The Roland Collection*,

1950, no. 35 (another cast)

Bristol, City Art Gallery, *Festival of Britain Exhibition*, 1951, no. 43

(another cast)

Southampton Art Gallery, *The Roland Collection*, 1952

(another cast)

London, Geffreys Museum, *Works by Henry Moore*, 1954

(another cast)

Leeds, Leeds City Art Gallery, *The Roland Collection*, 1962, no.

74 (another cast)

London, Camden Arts Centre, *The Roland Collection*, 1976, no.

82 (another cast)

Edinburgh, National Gallery of Modern Art, *One Man's Choice*,

1985, no. 64 (another cast)

#### LITERATURE

Ionel Jianou, *Henry Moore*, Arted, Paris, 1968, no. 226, illustrated

p. 74 (another cast)

Giulio Carlo Argan, *Henry Moore*, New York, 1971, no. 77,

illustrated n.p. (another cast)

David Sylvester (ed.), *Henry Moore, Sculpture and Drawings*

1921-1948, Lund Humphries, London, 1988, Vol I, no. 239,

illustrated p. 15 (another cast)

Giulio Carlo Argan, *Le Grandi Monografie Scultori d'Oggi*

*Moore*, Fratelli Fabbri editori, Milan, 1971, no. 77, illustrated p.37

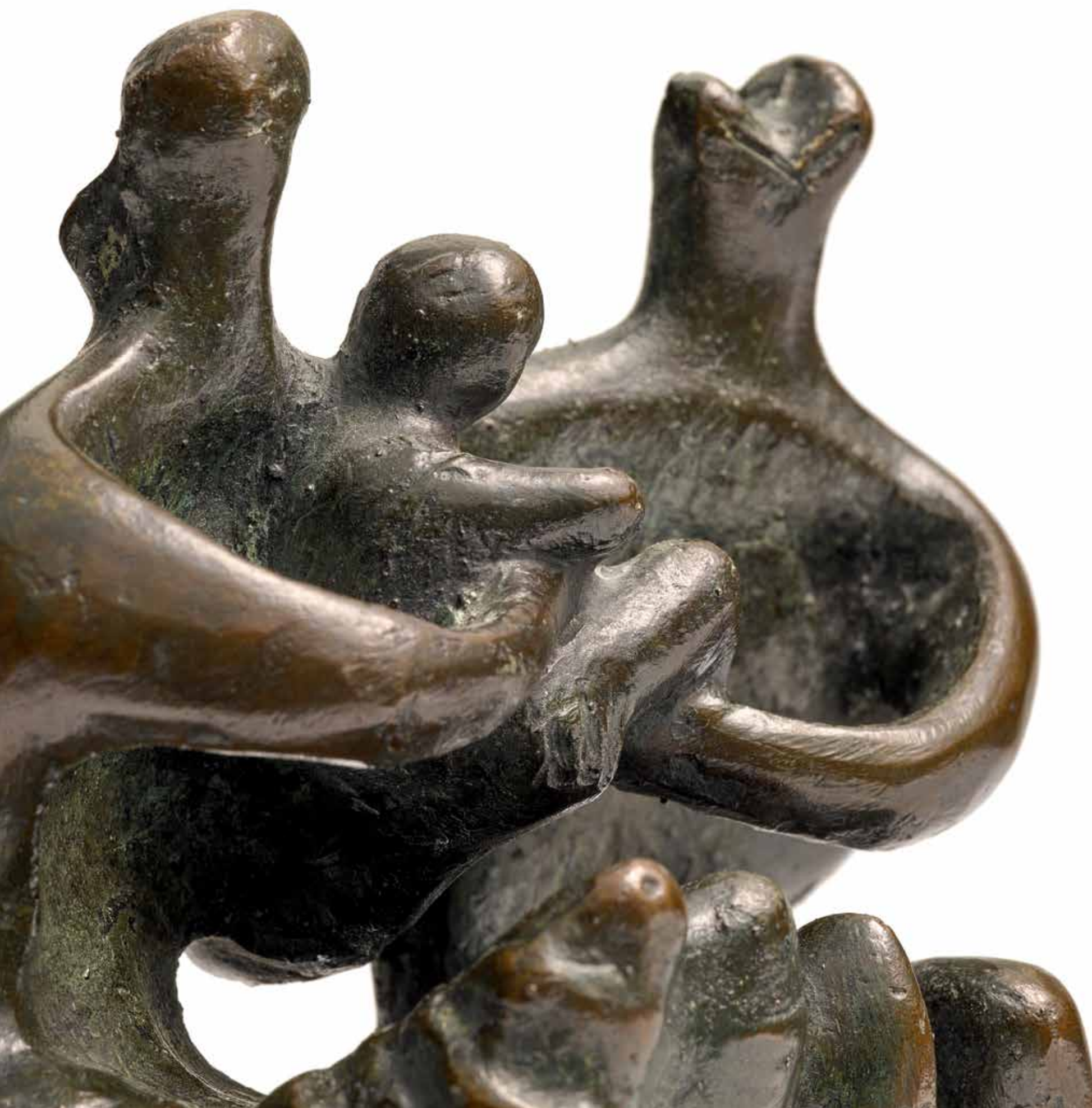
(another cast)

⊕ £ 180,000-250,000

HK\$ 1,580,000-2,200,000







“...the arms of the mother and father [intertwine]  
with the child forming a knot between them,  
tying the three into a family unity”

Henry Moore, 1968



The motif of the family group was one of the most central of Henry Moore's oeuvre and perhaps only matched in its volume by that of the reclining figure. An image of both religious connotations, of the Madonna and Child, and universal significance, Moore obsessed over the figuration of these couplings so much that they appeared consistently from his earliest works to his more abstract configurations of later years. For Moore, the bond between parent and child was widely relatable and indestructible, especially through the times of hardship that he witnessed.

As the chaos of World War II unfolded in Europe, Moore continued to utilise the familial motif as a means through which the unity of people in fear and pain could be empowered. One such moment came in the midst of the conflict in 1943 when he was commissioned to carve a Madonna and Child in Hornton stone for St Matthew's church in Northampton. The grouping likewise found its way into his drawings as an Official War Artist. During this period, Moore produced numerous depictions of civilians clinging together and huddled in underground stations as the air raids unfolded above in London. This series of works held a particular significance for Moore, not only in his creative development of the family group as a motif but also in their potential as a politically universal trope across his oeuvre. He wrote:

"...the scenes of the shelter world, static figures asleep – reclining figures – remained vivid in my mind. I felt somehow drawn to it all. Here was something I couldn't help doing..." (Henry Moore quoted in, James Johnson Sweeney, 'Henry Moore', *Partisan Review*, New York, March - April 1947, p. 184)

Immediately after the war, the architect Eugene Rosenberg commissioned Moore to create a site-specific, large-scale sculpture for his current project, Barclay School, in Stevenage, England, with which he was to win the Festival of Britain Architectural Award in 1951. Barclay School was the first purpose-built comprehensive secondary school built in Britain after the war and Moore's

monumental version of Family Group was installed in 1950. This cast, for which the present work is a maquette, was Moore's first large-scale commission in bronze, a seismic moment in his career which was importantly defined by the motif of parent and child.

Alongside this work, Moore drew on preparations for an earlier project, begun as war broke out, for the prominent Modernist architects Walter Gropius and Maxwell Fry. Commissioning Moore to design and cast a sculpture for a new school in Impington near Cambridge, the project was intended to mirror the school's ethos and to become a focal point for the entire community, thus, Moore settled on the family group. Though financial strain prevented the project's completion, Moore continued to explore the familial motif in smaller-scale maquettes, as with the present work, and also in his sketchbooks.

Turning to the family group during and continually after the war was a creative progression both political and personal. Seen in the present work itself, the joining together of the mother and father through the child, who is the focal point of the composition, reinforced Moore's understanding of physical intimacy as a metaphor for emotional and familial support within a universal context. Realised in precise detail through the positioning of the father's hands, with his right upon the mother's shoulder whilst the other supports the child draped across them both, the intransigent human bonds of compassion and care are reinforced in the most delicate of compositional elements within the sculpture.

Seen then in the light of the post-war period and particularly in relation to the birth of Moore's only child in 1946, this household grouping as a theme took on an additional personal significance. Turning to the domestic in the midst of immense and universal experiences of trauma began to define the appearance of the motif in Moore's output. Punctuated biographically then by significant moments in Moore's life, *Family Group* evokes the convergence of forces both patriotic and personal.







24

## ALBERTO GIACOMETTI

1901 - 1966

### Portrait de Peter Watson

signed *Alberto Giacometti* and dated *1953* (lower right)

pencil on paper

50.1 by 33cm., 19¾ by 13in.

Executed in 1953.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD4466.

#### PROVENANCE

Sir Roland Penrose, London (a gift from the artist)

The Mayor Gallery, London

Thomas Gibson Fine Art, London

Private Collection, Switzerland

Thomas Gibson Fine Art, London

Acquired from the above in 2001

£ 150,000-250,000

HK\$ 1,320,000-2,200,000

‘Each day Peter dressed in his habitual suit [...] and took a taxi to Giacometti’s studio, where he sat with the natural light from the studio window full on him. The portrait was apparently done by the request of the artist rather than on commission from Peter. They had known each other for years; Peter had owned Giacometti’s works, and had commissioned décor from his brother Diego... of the several portraits made of Peter Watson in this period of his life, [Giacometti’s] was perhaps the most telling.’

(Adrian Clark and Jeremy Dronfield, *Queer Saint: The Cultured Life of Peter Watson, Who Shook Twentieth Century Art and Shocked High Society*, London, 2015, p. 293)







Fig. 1. Alberto Giacometti, *Portrait de Peter Watson*, 1954, oil on canvas, Kunstmuseum Basel, on permanent loan from the Alberto Giacometti-Stiftung, 1965 © Succession Alberto Giacometti / DACS 2022

Executed in 1953, *Portrait of Peter Watson* is a manifestation of what Giacometti's friend and biographer James Lord described as the artist's 'lifelong and admittedly hopeless struggle with reality', his drawings in particular bearing 'witness to the ardour and the gravity of it' (J. Lord, *Alberto Giacometti Drawings*, London, 1971, p. 26).

Watson is depicted seated, directly facing the viewer, with his hands placed on his knees and clasped in front of him. Behind the sitter one can make out the outlines of the canvases and frames that ground him within the physical space of the painter's studio. Yet despite the unquestionable likeness (fig. 2), there is a degree of elusiveness to the sitter's facial features and body, a certain 'lack of precision' to his portrayal that highlights its 'forever changing', fleeting nature (Paul Moorhouse, *Giacometti: Pure Presence*, London, 2015, p. 150). As Paul Moorhouse notes with regards to Giacometti's portraiture, 'To an extreme degree, Giacometti's art lays bare the complexities and ambiguities of perception, relentlessly exposing the fugitive and elusive nature of visual experience. His portraits are in that sense not simply depictions of

individuals. Rather, they are sights that bear evidence of the artist's struggle to comprehend and express an unfathomable human presence' (*ibid.*, p. 15).

The present work is one of the two known pencil drawings depicting the enigmatic British art collector and philanthropist William Victor (Peter) Watson, whom photographer and lifelong admirer Cecil Beaton famously described as a 'queer saint'. An enthusiastic supporter of modern French and British art, Watson is notable for his support of the British literary magazine *Horizon* published in 1939-50 and for his role as one of the principal benefactors of the Institute of Contemporary Arts founded in London in 1947.

Two oils depicting Watson are presently known, one in the collection of The Museum of Modern Art in New York and another on permanent loan to Kunstmuseum Basel from the Alberto Giacometti-Stiftung; the sitter's posture and the overall composition in the present drawing closely relates to the latter (fig. 1).

Opposite: Fig. 2, Peter Watson. Photograph by Cecil Beaton, Cecil Beaton Archive © Condé Nast







25

## EDGAR DEGAS

1834 - 1917

### Portrait de Marguerite de Gas

stamped *Degas* (lower left)  
pencil and charcoal on paper  
31.5 by 26cm., 12<sup>3</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>4</sub>in.  
Executed *circa* 1858-60.

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau.

#### PROVENANCE

Estate of the Artist (sold: Galerie Georges Petit, Paris, *Atelier Degas, 2ème Vente*, 11th-13th December 1918, lot 240)  
Jacques Seligmann, Paris & New York (purchased at the above sale)  
Dr Vitale Bloch, Paris (acquired by 1952)  
Benjamin Sonnenberg, New York (acquired by 1971)  
Hilda Caplan Sonnenberg, New York (wife of the above;  
inherited from the above. Sold by her estate: Sotheby Parke  
Bernet, New York, 23rd October 1980, lot 309)  
Thomas Gibson Fine Art, London (purchased at the above sale)  
Acquired from the above in 1993

#### EXHIBITED

Paris, Galerie Bernheim-Jeune, *Cent-cinquante ans de Dessin, 1800-1950*, 1952, no. 38  
Paris, Gazette des Beaux-Arts, *Degas dans les collections françaises*, 1955, no. 22 (titled *Étude pour le portrait de Marguerite de Gas* and with incorrect dimensions)  
New York, The Pierpont Morgan Library, *Artists and Writers, Nineteenth and Twentieth Century Portrait Drawings from the Collection of Benjamin Sonnenberg*, 1971, no. 16, illustrated in the catalogue (titled *Marguerite Degas, later Mme Henri Fevre*)  
Zurich, Kunsthau Zürich & Tübingen, Kunsthalle Tübingen, *Degas Portraits*, 1994-95, no. 37, illustrated in the catalogue

#### LITERATURE

Mahonri Sharp Young, 'Treasures in Gramercy Park', in *Apollo*, March 1967, vol. LXXXV, fig. 3, illustrated p. 173

£ 150,000-200,000

HK\$ 1,320,000-1,760,000



Fig. 1, Edgar Degas, *Marguerite De Gas*, c. 1858-80, oil on canvas, Musée d'Orsay, Paris © RMN-Grand Palais (Musée d'Orsay) / Gérard Blot







Fig. 2, Edgar Degas, *Marguerite De Gas*, c. 1858-80, oil on canvas, Musée d'Orsay, Paris  
© RMN-Grand Palais (Musée d'Orsay) / René-Gabriel Ojeda



Fig. 3, Jean Auguste Dominique Ingres, *Louis de Brogile, Countess of Haussonville*, 1842, pencil on paper, Bonnat Museum, Bayonne, France © Bridgeman

Degas' portrait of his younger sister Marguerite was executed circa 1858-60, most likely upon his return to Paris from his three year stay in Italy. The work is closely connected to the two oil portraits of Marguerite which are held at the Musée d'Orsay and display the same facial expression and front-on pose (figs. 1 & 2). Born in Paris in 1842, Marguerite was eight years younger than Edgar and became one of the artist's favourite models and the subject of his most intimate drawings.

The present work and Degas' drawings in general reflect the influence of Ingres on his career as an artist. Degas regarded the older master 'as the first star in the firmament of French Art' (quoted in Theodore Reff, *Degas: The Artist's Mind*, New York, 1976, p. 48), who achieved the greatest subtlety and nuance in his articulation of line and shading (fig. 3). Ingres' influence was

particularly strong in the latter half of the 1850s as Degas was taught by Louis Lamothe, a pupil of Ingres.

Marguerite would have been in her late teenage years when this work was executed. Degas employs the medium of pencil and charcoal to convey the dreamy melancholy of adolescence. Rediscovered by the Romantics, Degas manifested his belonging to the tradition of the 'psychological portrait'. The present work is delicately executed, reflecting the sensitivity of Marguerite who had artistic tendencies and trained as a singer. Degas worked extensively in this medium and this portrait is a brilliant example of what Ronald Pickvance described as an 'increased naturalism and a looser, more expressive manner of drawing', evident in the artist's early works (Ronald Pickvance & Jaromír Pecirka, *Degas: Drawings*, London, 1963, p. 12).



《靜物：桌上的蘋果籃、甜點盒與蜜罐》  
路易斯·梅蘭戴斯



26

## LUIS MELÉNDEZ

Naples 1716 - 1780 Madrid

Still life of apples in a basket and upon a table, together with boxes of sweetmeats and a honey jar

signed with initials lower right: *L.M.*<sup>z</sup>

oil on canvas

49 x 36 cm.; 19¼x 14½in.

### PROVENANCE

By family tradition, acquired by a forebear during Wellington's Spanish campaign of 1808-1814;

Thence by family descent to 'the Bishop of Eastbourne' [sic], Sussex, until 1961;

Probably with J. Dik, London, by whom probably sold to;

Georg Schäfer, Schweinfurt, by 1963;

With Thomas Gibson Fine Art, London, by 1987 (when advertised in *Arts Review*, 17 July 1987, and *The Daily Telegraph*, 29 July 1987);

From whom acquired in 1987.

### LITERATURE

H. Soehner, *Bayerische Staatsgemäldesammlungen. Alte Pinakothek, München, Gemäldekataloge I, Spanische Meister*, Munich 1963, vol. 1, p. 107;

E. Tufts, *A Stylistic Study of the Paintings of Luis Meléndez*, doctoral diss., Institute of Fine Arts, New York (1971), Ann Arbor, Michigan 1975, p. 190, no. 77;

E. Tufts, 'Luis Meléndez, Still Life Painter 'Sans Pareil'', in *Gazette des Beaux-Arts*, VI, vol. 100, no. 1366, November 1982, pp. 157-8, no. 51;

E. Tufts, *Luis Meléndez. Eighteenth-Century, Master of the Spanish Still Life*, Columbia, Missouri 1985, p. 107, no. 88, reproduced p. 187;

M. Weniger, in *Greco, Velázquez, Goya, Spanische Malerei aus deutschen Sammlungen*, exh. cat., Hamburg 2005, p. 247, reproduced;

P. Cherry, *Luis Meléndez, Still-life Painter*, Madrid 2006, p. 542, no. 88, reproduced p. 468;

H. Seifert, *Alte Pinakothek. Französische und spanische Malerei*, Munich 2009, p. 160.

£ 500,000-700,000

HK\$ 4,390,000-6,140,000







Fig. 1, Luis Meléndez, *Still life with a basket of apples, sweetmeat boxes and a honey jar*, 1760s, oil on canvas, 49 x 36 cm. Formerly with Bernheimer, Munich.

This beautiful but humble *bodegón* epitomizes the style and qualities that made Luis Meléndez one of the greatest painters of still lifes in the eighteenth century. Typically, its subject is one of quiet simplicity, and consists of nothing more than a simple larder table. On its rough-hewn planks are a quantity of apples, some piled in a wicker basket, others strewn across the tabletop. Around them are piled boxes of sweetmeats, jellied fruits and cheese of varying shapes and sizes. In their midst stands a simple earthenware honey jar, covered with a simple cloth tied with twine. The mixture of the fruits and the kitchen utensils not only allows Meléndez to explore the contrasts between the brighter colours of the apples and the jar with the more neutral boxes, but also the differences in the textures of their rough and polished surfaces. The diagonals, circles and foreshortening of the seemingly effortlessly piled boxes provides an extremely subtle underlying rhythm and sense of depth to the composition. Meléndez renders these textures and forms with extraordinary skill, setting them all against a dark neutral

background and defining them in a sharp but diffused light. In this simple but highly realistic style he continued and developed the tradition of Spanish still life painting established by his fellow countrymen Juan Sánchez Cotán (1560-1627) and Francisco de Zurbarán (1598-1664) in the previous century.

This combination of fruits, earthenware kitchen vessels and wooden sweetmeat boxes was evidently a favourite of the painter, and these elements recur in varying combinations in a number of his other paintings. The closest to the present picture in design and motif is the *Still life with a basket of apples, sweetmeat boxes and a honey jar* of identical dimensions formerly with Bernheimer in Munich and now in a private collection, in which a very similar tonality and spatial relationships are explored (fig.1).<sup>1</sup> Another very similar *Still life with sweetmeat boxes, apples and honey jars*, in which the woven basket full of apples is replaced by another honey jar, is also preserved in a private collection (fig.2), and in which the form of the signature



Fig. 2, Luis Meléndez, *Still life with sweetmeat boxes and honey jars*, 1760s, oil on canvas, 48 x 37 cm. Private Collection. © Sotheby's

is the same as the present canvas.<sup>2</sup> The individual box on the right of the painting here, upon which the letters M/SCA appear upside down, recurs again in another upright work, a *Still life with fruits, watermelon, boxes and a wine bottle* last recorded with Silvano Lodi in Campione d'Italia in Switzerland.<sup>3</sup> The similar vertical format and size shared by all of these paintings, with their densely arranged combinations of fruits and receptacles and common low viewpoint, is characteristic of Meléndez's work of the 1760s and early 1770s, and Tufts suggested that they were all probably painted around this date. This was undoubtedly the period of Meléndez's finest work, which anticipates the single most important commission of his career, the series of forty-four paintings executed between 1771 and 1774 for Charles, Prince of the Asturias (1748-1819) – the future Charles IV of Spain – for his new Cabinet of Natural History in the Palacio Real in Aránjuez, the royal summer residence outside Madrid.<sup>4</sup> It is much less easy, however, to suggest a dating for individual works by Meléndez, for he does not seem to have

dated any commissions outside of those for the Spanish royal house, and these therefore form the basis of any attempt to assess the development of his *oeuvre*. Meléndez constantly re-used or interchanged individual motifs in many of his works, but in general his earlier works tend to be compositionally more densely packed, and those of a later date are sparer, with the individual objects afforded more space. Many of his surviving paintings repeat compositions from the Asturias set and are therefore presumably of a later date in the 1770s, but for other works it is, as Cherry remarks, extremely difficult to establish a meaningful chronology.

The purported early history of this painting is shared with two other pictures, also of upright format: the first, a *Still life with cauliflower, garlic, groceries and utensils* was also formerly in the Schäfer collection in Schweinfurt, though not seemingly as a pendant to the present canvas,<sup>5</sup> and the other, a *Still life with melons, pears and plums* is today in the Alte Pinakothek in Munich (fig.3).<sup>6</sup> The





Fig. 3. Luis Meléndez, *Still life with melons, pears and plums*, 1760s or early 1770s, oil on canvas, 49.8 x 37.4 cm. Munich, Alte Pinakothek.

second of these was acquired from a private collection in London in 1963, and had reputedly been acquired by an English soldier or diplomat in Spain at the time of the Iberian campaigns of the Duke of Wellington between 1808 and 1814, and was later sold by his descendant, a prelate in the Church of England in the early 1960s. The other paintings are similarly undated but do not, however, form a coherent stylistic group, and the rare full signature of the canvas in Munich is quite different to those of its companions.<sup>7</sup>

Although Meléndez is now regarded as the greatest painter of still lifes or *bodegones* in eighteenth century Spain, he only began to specialize in still life painting in the 1760s, after his father's dispute with the newly founded Academia de Bellas Artes de San Fernando in Madrid the previous decade had cut short his

promising career as a portrait painter. Meléndez's later attempts to gain royal patronage in the 1770s ended in failure, and though he is now recognised as the finest still life painter of his generation, he ended his life in poverty.

<sup>1</sup> Canvas, 49 x 36 cm. Signed. Cherry 2006, p. 546, cat. no. 110, reproduced plate 110.

<sup>2</sup> Canvas, 48 x 37 cm. Sold London, Sotheby's, 13 December 1978, lot 63. Cherry 2006, p. 536, cat. no. 63, reproduced plate 63.

<sup>3</sup> Canvas, 47 x 34 cm. Tufts 1985, pp. 93-94, no. 60, reproduced. Cherry 2006 p. 536, cat. no. 60, reproduced plate 60. Present whereabouts unknown.

<sup>4</sup> See P. Cherry and C. Garrido, in *Luis Meléndez. La serie de bodegones para el Príncipe de Asturias*, exh. cat. Madrid, Museo del Prado, 2004, pp. 369-373 et passim. The series is now divided between the Prado, the Patrimonio Nacional and the Museo Nacional de Escultura, and comprises roughly a third of all Meléndez's known work.

<sup>5</sup> Canvas, 50 x 36.8 cm. Tufts 1971, p. 190, no. 78. Weniger 2005, p. 247, reproduced.

<sup>6</sup> Inv. No. 13199. Canvas, 49.8 x 37.4 cm.

<sup>7</sup> The signature form is *L. M. D.* for Luis Meléndez de Ribera Durazo.







27

## HENRI FANTIN-LATOURE

1836 - 1904

### Nature morte aux reines-marguerites

signed *Fantin* and dated 69 (lower left)

oil on canvas

57.2 by 48.7cm., 22½ by 19½in.

Painted in 1869.

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau and it will be included in the catalogue raisonné of Fantin-Latour's paintings and pastels by Galerie Brame & Lorenceau now in preparation.

### PROVENANCE

Sale: Christie's, London, 11th July 1924, lot 21

F. & J. Tempelaere, Paris (acquired at the above sale)

Richard Semmel, Berlin & Amsterdam (sold: Frederik Muller, Amsterdam, 13th June 1933, lot 12)

E. G. Van Wisselingh & Co., Amsterdam

Alex. Reid & Lefevre Ltd., London (acquired by 1934)

Etienne Bignou, Paris

Josef Stránský, New York (acquired from the above in 1935)

Estate of Josef Stránský

Wildenstein & Co., London (acquired from the above circa 1937)

Lord Whitburgh, Midlothian, Scotland (acquired from the above July 1938)

Private Collection, London

Paul Rosenberg & Co., New York (acquired by 1980)

Thomas Gibson Fine Art, London

Acquired from the above in 1985

This work is offered pursuant to a settlement agreement between the present owner and the heirs of Richard Semmel.

### EXHIBITED

London, Alex. Reid & Lefevre Ltd., *Fantin-Latour*, 1934, no. 13, illustrated in the catalogue (titled *La nappe blanche*)

London, Wildenstein & Co., *Collection of a Collector: Modern French Paintings from Ingres to Matisse (The Private Collection of the Late Josef Stransky)*, 1936, no. 7, illustrated in the catalogue (titled *La nappe blanche*)

New York, Paul Rosenberg & Co., *Four Guest Galleries from Paris and Paul Rosenberg & Co. French Painting 1600-1900*, 1982, no. 47, illustrated in colour in the catalogue

### LITERATURE

*The Illustrated London News*, 24th November 1934, illustrated in colour p. 25 (titled *La nappe blanche*)

*Art News*, 23rd March 1935, illustrated on the cover (titled *La nappe blanche*)

*Die Weltkunst*, no. 15, 14th April 1935, illustrated p. 4 (titled *Stilleben*)

£ 600,000-800,000

HK\$ 5,260,000-7,010,000







Fig. 1, Jean Baptiste Siméon Chardin, *Raisins et grenades*, oil on canvas, 1763, Musée du Louvre, Paris



Fig. 2, Claude Monet, *Chrysanthèmes*, 1880, oil on canvas, The Metropolitan Museum of Art, New York

Although Fantin-Latour worked in a wide range of genres throughout his artistic career, it was his magnificent, sumptuous still lifes that brought him lifetime critical acclaim. Dating to 1869, the height of his creative experimentation with the still life genre, *Nature morte aux reines-marguerites* is emblematic of the confidence and maturity the artist had developed by that time.

Fantin-Latour's first works in the genre date to the early 1860s and coincide with several consecutive trips to England that he undertook on invitation from his friend and fellow-artist James McNeill Whistler. Whistler introduced Fantin-Latour to a number of individuals who became his key patrons, keenly supporting the artist at a time when his talent was not yet acclaimed in France.

Fantin-Latour's lack of recognition back in France, exacerbated by rejection from the Salon and personal difficulties – namely the sudden ill-health of his beloved sister – encouraged him to focus his efforts on still lifes, since these were sought after by his patrons in Britain and as such provided a source of financial stability. Despite at first seeing in this a limitation to his creativity, it was through his dedication to the still life genre that Fantin-Latour was able to fully develop his unique talent and technical abilities.

*Nature morte aux reines-marguerites* is evocative of the still lifes by seventeenth and eighteenth century Flemish, Spanish and French artists whose work Fantin-Latour had studied at the Louvre as a student, including Jean Baptiste Siméon Chardin (fig. 1). His interest in the work of Chardin would have been undoubtedly further sparked by seeing a large number of his works on display at Galerie Martinet in Paris in 1860 (Douglas Druick & Michel Hoog, *Fantin-Latour*, Paris, 1982, p. 117). Works by these artists inspired Fantin-Latour's fascination with the interplay between

different textures and physical qualities of objects and the effects of light reflecting on different surfaces. Another evident takeaway is the meticulously detailed rendering of objects in Fantin-Latour's compositions, increasingly noticeable in works executed from the mid-1860s onwards. This shift coincided with the artist stating in a letter that he was eager to execute every single painting with the greatest care and seriousness possible so as to not fall subject to his own fear of becoming 'a manufacturer of still lifes' (*ibid.*, p. 120).

Yet despite the artist's conscious evocation of the work of his predecessors, the present work contains several features unique to Fantin-Latour's treatment of the subject. The subtly shimmering background comes from the artist's use of umber-coloured *imprimatura* that he applied to a delicately primed, light-coloured canvas and then partially rubbed off in the direction of the canvas weave. This novel approach to the background and the rich, loose brushwork that evokes the flower petals would find echoes in the works of his Impressionist contemporaries (fig. 2).

The freshness of Fantin-Latour's approach lies equally in his choice of flowers and fruits for his compositions. Seasonality was at the heart of his still lifes and the present work is no exception. The variously-coloured plums, peaches and red and white currants signal that the present work was most probably executed in the late summer or early autumn, with the centre of the composition occupied by the distinctly autumnal blooms of asters, depicted here in all their colourful glory. In its compositional harmony and crispness of execution, *Nature morte aux reines-marguerites* manifests the very best of Fantin-Latour's expertise, reconfirming his place among the greatest still life painters of the nineteenth century.









法國銀製冷酒桶一對，羅伯特·約瑟夫·奧古斯特製，巴黎，1766或67年；可拆卸口沿及內膽，約翰·布里奇與蘭岱爾坊，倫敦，1831年



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A HIGHLY IMPORTANT PAIR OF FRENCH SILVER WINE COOLERS, ROBERT-JOSEPH AUGUSTE, PARIS, 1766/67; THE DETACHABLE RIMS AND LINERS JOHN BRIDGE FOR RUNDELL, BRIDGE & RUNDELL, LONDON 1831

engraved with the arms of Earl Harcourt within drapery cartouches above applied bold swags of fruiting vine hanging between two goat masks, the horns rising to form handles, acanthus leafage below matted girdles above the guilloche-bordered bases inscribed on the rims *Auguste F. A Paris, the foot rims hallmarked 1767/68, also No 1 and 2 with scratchweight 110=6 and No 2 and 3 with scratchweight 112=14*, 23.5cm., 9 1/4in. high 8657gr., 278 1/4oz.

PROVENANCE

Simon, 1<sup>st</sup> Earl Harcourt (1714-1777);  
The Harcourt Collection, Sotheby's London, 10 June 1993, lot 104;  
A European Private Collection;  
Sotheby's London, 20 November 2003, lot 196.

W £ 250,000-350,000

HK\$ 2,200,000-3,070,000



marks





## THE GENIUS OF ROBERT-JOSEPH AUGUSTE

Considering his success and position (Orfèvre du Roi on 23 March 1775 with responsibility for all official silver)' surprisingly little has been written about Robert-Joseph Auguste 'who awaits his archivist and biographer'.<sup>2</sup> He registered a silver mark at the relatively late age of 34 in 1757 but had worked during the previous ten years for other goldsmiths and for the king. Three years before registering his mark he was described as *modeleur-ciseleur* and in the almanach Dauphin as *un des plus habile cizeleurs en bijoux de bas-relief*.<sup>3</sup> In 1755 Auguste made the gold salt and pepper for Madame de Pompadour representing *un Hollandois qui present une huitre and un paysan qui tient un sac*, possibly after his own models and not those of Maurice Falconet as is generally believed.<sup>4</sup> When these were sold publicly in 1777 they were described as *de bon goit & de la plus parfait exécution par M. Auguste*.<sup>5</sup> To name the author in a sale catalogue of the time was considered a mark of particular distinction.

By 1777 Auguste had notably completed the crown jewels for Louis XVI's coronation and a large silver service for George III (see lot 31), while beginning the formidable Russian commissions which were to continue until the early 1780s. He had become so successful that in 1778 during the month of April alone silver from the Auguste workshop taken to the gardes for weighing and control amounted to 4000 marcs by weight,<sup>6</sup> nearly 1000 kilos and over 100 times the weight of the present wine coolers.

It hadn't always been so good. After an explosive start to his career with the silver tureens for Christian VII of Denmark in the late 1750s, Auguste seems to have been emerging from a relatively difficult period. This was caused by the Seven-Years-War which dragged silver to the melting pot, but was made worse by financial problems, the result of calls on the debts of others like the king's jeweller Claude Dominique Rondé, which he had guaranteed.

Auguste appears to have produced little work and almost no silver for a number of years. Two gold boxes survive from this period (Hermitage, St. Petersburg 1760-61; and the Louvre 1762-63).<sup>7</sup> Like his contemporary François-Thomas Germain, Auguste also made gilt-bronze items such as candle branches for the royal palace of Choisy (1756) and table borders for Madame de Pompadour's brother the Marquis de Marigny (1759). A gold chalice and patten for the Dauphine also remains from this period. As a result of Auguste's financial straits it was removed from his workshop by the authorities before completion and given to François-Thomas Germain for safekeeping. Eventually, Auguste was allowed to finish it and, signed and dated 1760, it was presented to the Empress in Vienna before arriving at its intended destination, the parochial church in Radmirje, Slovenia in 1763. The end of Auguste's period of relative inactivity coincided with François-Thomas German's bankruptcy in 1765.<sup>8</sup>

Auguste was particularly well connected and his circle included people associated with the change in style from rococo to early neo-classicism, which effected the decorative arts. The Marquis de Marigny, Charles-Nicolas Cochin polemicist for change, and Jacques-Germain Soufflot architect of the Pantheon, attended Auguste's marriage;<sup>9</sup> as did the antiquarian comte de Caylus and Madame de Geoffrin whose salon was frequented by Voltaire and his circle. A letter from Cochin to Marigny in 1765 commends Auguste above his contemporaries. '*Il ne paraît maintenant de distingué dans cet art (L'orfèvrerie) que M. Auguste, tous les autres étant plutôt des marchands qui presentent sous leur nom les ouvrages de bons ouvriers que des gens capable d'exécuter eux-mêmes.*'<sup>10</sup> This comment made in the year of F-T Germain's bankruptcy, throws light on Auguste's working practice and contributes something to the belief that he was a sculptor (as well as a designer and





Simon Harcourt, 1st Earl Harcourt by James MacArdell after Benjamin Wilson mezzotint circa 1750-1765  
© National Portrait Gallery, London

chaser). The comment was probably influenced by the level of sub-contracting undertaken by certain high profile goldsmiths like Germain, rather than distaste for the practice itself, which was common and necessary in the trade. It is interesting to note the comments of Yves Carlier who believes that when a piece of silver was signed as in *fait par FT Germain Sculp. Orfr. du Roy, or Auguste F. A. Paris*, as are the present wine coolers, this was not about who made it,<sup>11</sup> but who was the 'owner, perhaps copyright holder in modern terms, of a model, not necessarily its author.'<sup>12</sup>

#### THE HARCOURT WINE COOLERS

Lord Harcourt's wine coolers of 1766/67 appear to be the earliest recorded example of this model. Made well before the accession of Louis XVI in 1774 they exemplify the Louis XVI style that came to dominate for a time the look of silver in France and internationally. In the words of Henri Bouilhet: *'...on peut dire, néanmoins, qu'Auguste résume et caractérise L'Orfèverie de l'époque Louis XVI. Il en est, pour ainsi dire, la personnification'*.<sup>13</sup>

The present pair of wine coolers are thought to be the earliest recorded example of this model. A pair with horned satyr mask handles from the Ekaterinoslav service, now in the Gulbenkian museum Lisbon<sup>14</sup> were made in the following year in 1767/68. Copies with goat's head handles from the Portuguese royal orders exist in the Ajuda Palace and the Museum of Ancient Art, Lisbon, both of which are dated 1778/79.<sup>15</sup> Two pairs

of 1778-79 with the arms of the Duke of Cadaval were sold Christie's Geneva, 27 April 1975 and 8 Nov 1977, lots 106 and 305 respectively. A goat's head pair with the addition of a Bacchus mask, dated 1777, and with later German bases were part of the George III service, sold Sotheby's Monaco, 27 November 1979 lot 840. A set of four 1775/76 from the same service are at Waddesdon Manor, The Rothschild Collection (Rothschild family trust). A single example of 1776/77 from the Ekaterinoslav service is illustrated by Bjorn Kommer Zirbelnuss und Zarenadler, *Augsburger Silber für Katharina II von Russland*, Munich/Berlin, 1997, p. 75; and a pair of 1778, part of the Kazan or Nijegorod services were illustrate by Henry Nocq page 32. (see: literature)

Simon 1st Earl Harcourt (1714-1777) was grandson of Queen Anne's Lord Chancellor, created 1st Baron Harcourt of Stanton Harcourt in 1710 and 1st Viscount Harcourt in 1721. The estate of Stanton Harcourt near Oxford was added to by the purchase of nearby Nuneham Court from the Earl of Wemyss by the 1st Earl Harcourt's father in 1710.

Simon Harcourt finished his education with four years travelling abroad and returned home to be appointed Lord of the Bedchamber to George II aged 22 in 1735. Towards the end of this appointment in 1749, having been with the king at the battle of Dettingen he was created Viscount Nuneham and 1st Earl Harcourt, and soon afterwards Governor to the Prince of Wales in 1751. Writing to Lord Harcourt from Saville House about his







history lessons, the young prince observed that Richard II was a poor ruler. *‘They were in hopes that he would have made a good King; but they soon lost their hopes, for he loved flatterers who are the greatest serpents a Court can have...’* After the prince had become king he sent Lord Harcourt to Mecklenburg-Strelitz to escort his bride Charlotte Sophia back to England. The Earl took a portrait miniature of the King with him *‘richly and most prettily set round with diamonds’*. At the royal marriage Lord Harcourt’s daughter Lady Elizabeth was one of the Queen’s bridesmaids *‘dressed in white and silver’* and wearing a diamond coronet.

Lord Harcourt accepted the appointment of Ambassador to Paris in 1768, and set out from his London home in Cavendish square on 3 January of the following year. A week later he had his first audience with Louis XVI at Versailles.<sup>16</sup>

It is not known exactly when Lord Harcourt acquired these wine coolers but it is almost certain they were in his possession before the indenture plate of 1768/69, which was granted to him as ambassador to Paris, and which included the English copies of these coolers marked by Parker & Wakelin in 1768 (see lot 29). This plate amounting to approximately 7000oz., was delivered to his goldsmith, Parker & Wakelin by their various suppliers in early 1769 (February and March).

Approximately 2000oz identifiable as being part of this ambassadorial grant and invoiced to the Earl on 13 March 1769, was sold in 1993.<sup>17</sup> The fact that it was all in French style was almost certainly not because Lord Harcourt had been appointed ambassador to Paris but because the French led fashion in most

things including silver. Other English copies were made after French items in the Earl’s possession. These include the Thomas and William Chawner service of spoons and forks of the same year, which are copies of a service made by Françoise-Thomas Germain in 1767.<sup>18</sup>

The Earl continued to purchase Auguste’s work and have it copied in England during his period as ambassador. For example a pair of fluted candlesticks of 1771 were copied in 1772 by Thomas Pitts, principal supplier to Parker & Wakelin.<sup>19</sup>

#### Notes

1. Henri Boulhet, *L’orfèvrerie Française...*, Paris, 1910, Vol I, p. 267
2. *ibid.*, p. 265
3. Clare Le Corbellier, *Robert-Joseph Auguste, Silversmith-and Sculptor?*, Metropolitan Museum of Art Journal, 1996, p. 211
4. Yves Carlier, *‘Le Calice de la Dauphine Marie – Joseph de Saxe, Chef-d’oeuvre de Robert – Joseph Auguste’*, L’Objet d’Art, 1999, p. 78
5. Le Corbellier, *op.cit.*, p. 216
6. *ibid.*, p. 214
7. Henry Noy, *Le Poinçon de Paris*, Paris, 1926, A-C, p. 32
8. Le Corbellier, *op. cit.*, p. 214
9. Yves Carlier, *op.cit.*, and note 9
10. *ibid.*, p. 78
11. Christiane Pemin, *François-Thomas Germain, Orfèvre des Rois, Saint-Rémy-en-L’au*, 1993, p. 43
12. Yves Carlier, *‘Sculpture et Orfèvrerie à Paris au XVIII Siècle: Jacques et Jacques-Nicolas Roettiers’*, Revue de L’Art, 105, 1994, p. 61
13. Le Corbellier, *op.cit.*, note 32
14. Catalogue of the Calouste Gulbenkian Museum, Lisbon, 1982, no. 850
15. Exhibition catalogue, *‘Les Trésors de L’Orfèvrerie de Portugal’*, Musée des arts décoratifs, Paris, 1954, nos. 345 and 346
16. See: *The Harcourt Collection*, Sotheby’s, London, 10th June 1993. Much of the information in this catalogue came from *The Harcourt Papers*, Vols 1-XIII, edited by Edward William Harcourt (1825-1891), published privately in 1880. See also *Country Life*, 5th September 1968; 10th October 1974; and 3rd January 1985
17. *The Harcourt Collection*, lots 77-83 and 94-102
18. *ibid.* lots 81-83
19. *ibid.* Lots 70 and 71





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## A PAIR OF GEORGE III SILVER WINE COOLERS, PARKER & WAKELIN, LONDON, 1768; THE DETACHABLE RIMS AND LINERS JOHN BRIDGE FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1831

matching the pair by Robert-Joseph Auguste in this collection and with the same armorials, inscribed *No 3* and with scratchweight *112=10* and *No 4* and with scratchweight *112=12*, the detachable rims and liners with Harcourt crest, *John Bridge, London, 1831*, 23.5cm, 9¼in high 8671gr., 278 1/2oz.

### PROVENANCE

Simon, 1st Earl Harcourt 1768  
Then by descent  
Sotheby's, London, lot 197, 20 November 2003  
Gurr-Johns, London, 5 April 2004

### LITERATURE

Arthur Grimwade, *London Goldsmiths 1697-1837*, London, 1990 edition, p. 691  
Sale catalogue, *The Harcourt Collection*, 10 June, 1993  
Victoria and Albert Archive Reg: Gentleman's Ledger 1765-1776 AAD/1995/7/7  
ibid. Workman's Ledger 1766 March 1773 October AAD/1995/7/8

W £ 60,000-90,000

HK\$ 530,000-790,000

The arms are those of Harcourt, Earls Harcourt of Stanton Harcourt, Oxfordshire, for Simon Harcourt, 1st Earl Harcourt (1714 – 16 September 1777). Educated at Westminster School, he succeeded in 1727 on the death of his grandfather, Simon, Viscount Harcourt, to the family titles and estates. He was married on 16 October 1735 to Rebecca (d. 1765), only daughter and heir of Charles Sambourne Le Bas of Pipewell Abbey, Northamptonshire, with a dowry of £60,000. They had four children. In 1735 Harcourt was appointed Lord of the Bedchamber to George II with whom he attended the Battle of Dettingen on 27 June 1743. Six years later he was created Viscount Nuneham of Nuneham Courtenay and Earl Harcourt of Stanton Harcourt.

In 1768 Earl Harcourt was appointed British ambassador to Paris, but, according to Martyn J. Powell writing for the *Oxford Dictionary of National Biography*, he 'clearly did not have the experience requisite for such an important post during a time of international crisis. Moreover, his own commitment to the job was less than wholehearted, as between 1769 and 1772 his absences from this post added up to over a year.' In 1772 he replaced Lord Townshend as Irish Viceroy, a post from which he retired early in 1777. Later that year, while walking on his estate, Nuneham Park, he fell head-first into a well and died while attempting to rescue his dog.

These wine coolers, recorded in Parker & Wakelin's ledgers, were commissioned by Lord Harcourt as part of his 1768/68 indenture plate to which he was entitled as ambassador to Paris. The firm's Gentleman's Ledger detail the transaction with his Lordship on 13 March 1769: 'two fine ice-pails 225 [oz] 2 [dwt] 5/8 [shillings and pence per ounce] 63/15/7' [cost of metal in pounds sterling, shillings and pence]. 'to making ...42' [cost in pounds]. The transaction between Parker & Wakelin and the manufacturer Thomas Pitts is recorded in the Workman's Ledger for the 18 March 1769: 'By 2 ice pails...Harcourt 225 [oz] 2 [dwt] 3 [shillings per ounce] 33/15' [total cost in pounds and shillings].



marks



喬治三世時期銀製冷酒桶一對，Parker & Wakelin，  
倫敦，1768年；可拆卸口沿及內膽，約翰·布里奇，  
布里克與蘭代爾工坊，倫敦，1831年





Since the late 17th century, it had become established that plate issued to ambassadors might be kept as a perquisite of office in order to compensate for the excessive expense incurred while in the post. By the 1760s a standard grant of approximately 7,000oz. of silver had been established as the norm, 1,000oz. of this being gilt. While the Crown funded the grant, the ambassador ordered what he wanted from his own goldsmith who then sent it to the Jewel House for control and recording. A detailed list in the ledgers of Lord Harcourt's goldsmith Parker & Wakelin for 13 March 1769 deals with the plate which he took to Paris. The total cost amounting to £3862 11s 2d was for both new plate and repairs to old and included carriage paid 'for cartage to ye Jewel office D[itto] back...'

The ledger shows how Parker & Wakelin orchestrated Lord Harcourt's order, receiving what his Lordship wanted from their various suppliers such as Ansill & Gilbert and Thomas Pitts (general plateworkers), Thomas Squire (cutler), David Hennell & Son (salt cellars), William and Thomas Chawner (spoons and forks)

and Philip Norman (knife handles), on and around 9 March 1769. The Parker & Wakelin mark struck on Lord Harcourt's silver did not therefore indicate that they were the actual manufacturer. In this regard it is interesting to note that wine coolers based on the present examples with the mark of Thomas Pitts's son William were made in 1801, 1807 and 1803, for which see Sotheby's, London, 26 April 1979, lot 144; 16 March 1978, lot 214; and Christie's, Geneva, 11 November 1975, lot 35)

To quote the late Arthur Grimwade, 'Once [Paul] de Lamerie was dead in 1751 the centre of production for fine work [in London] was divided between Panton Street [Parker & Wakelin] and Thomas Henning's establishment. The best production of Parker and Wakelin show considerable awareness of French taste and technique.' This latter may be explained by the fact that for a generation the firm's wealthiest customers like Lord Harcourt, enamoured of French fashions, commissioned them to copy French models. It was less expensive to have such pieces made in London than in Paris, where the prescribed standard of silver was purer than in England and import taxes were excessive.







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## A PAIR OF GEORGE III CARVED GILTWOOD TORCHERES BY MAYHEW AND INCE, 1772, POSSIBLY TO A DESIGN BY ROBERT ADAM

each with a circular dished top within a moulded and fluted and a ribbon-carved border with *entrelac* frieze and three naturalistically carved ram's heads, on outswept square beaded supports headed with husk swags and entwined with a snake, the legs with Greek-key pattern terminals, joined by concave fluted stretchers, on *later* bun feet, the tops numbered *II* and *III*, *re-gilt*  
142cm. high, 63cm. wide; 4ft. 8in., 1ft. 3¼in.

### PROVENANCE

From a set of four torchères supplied to Francis Thomas Fitzmaurice, 3rd Earl of Kerry (1740–1818), for No. 2 Portman Square, London in 1772;  
Sold Messrs. Christie and Ansell, *A Catalogue of The Magnificent Furniture ... of The Right Honourable The Earl of Kerry*, 23 - 31 March 1778, lots 9 and 10;  
Acquired from the above by Humphrey Sturt (d. 1786) for Crichel, Dorset;  
Christie's London, *Important English Furniture*, 15 April 1982, lot 33.

### LITERATURE

A. Tipping, 'Crichel – II, Dorset', *Country Life*, 1925, p.823;  
H. Roberts, 'Precise and Exact in the Minutest Things of Taste and Decoration': The Earl of Kerry's patronage of Ince & Mayhew', *Furniture History*, 2013, p.23.

W £ 20,000-40,000

HK\$ 176,000-351,000

## THE EARL OF KERRY'S 'ANTICHE TRIPODS'







Fig. 2, Robert Adam's design for a pair of torchères supplied to Osterley Park, London. The Victoria & Albert Museum, Accession number 8168.

These striking giltwood torchères were supplied to Francis Thomas-Fitzmaurice, 3rd Earl of Kerry (1740–1818) for his town house at No. 2 Portman Square by the London firm Mayhew & Ince.

The 3<sup>rd</sup> Earl of Kerry was born in Dublin and inherited his title upon his father's death when he was aged only six. During the 1760s, he fell in love with Anastasia Daly, a married woman around twenty years his senior – she obtained a divorce for his sake and they were married in 1768. He was highly devoted to her and his tomb in Westminster Abbey includes a long inscription that memorialises his “most tender and affectionate love for her”

The 3<sup>rd</sup> Earl's profligate lifestyle saw him squander his vast inheritance on sumptuous residences across London and Paris, including large commissions for interiors from one of the leading partnerships of furniture designers, upholsterers and cabinetmakers, Messrs. John Mayhew (1736–1811) and William Ince (1737–1804). The most significant of these was for the interior of No. 2 Portman Square, a property which Earl of Kerry bought in 1770 and quickly sought to furnish with pieces of the latest fashion and of the highest quality. The bill from Mayhew and Ince for the Portman Square commission makes for dazzling reading, and the set of four torchères – two of which form the present lot - was priced at £300 and described as follows:

Four Antiche Tripods of Apollo with Goatesheads, & Serpents, and Rich Festoons of Laurel, very neat and Curiously Carv'd and Gilt in the best double two Colour'd Burnish'd Gold<sup>1</sup>

The bills drawn up by Mayhew and Ince for the furnishing on Portman Square came to the considerable total of £7,320. While the torchères were the most expensive single object, another stand-out piece was a pair of “very large Elegant [mirror] frame[s]”, gilded with “the very best 2 Colour'd Burnish'd Gold” and costing £157 10s. A suite of “rich Carv'd” armchairs, also gilded with “the very best” gold, and covered in damask, set the Earl back £138 18s.<sup>2</sup> This was one of Mayhew and Ince's largest commissions to date.

A mere eight years later, though, Kerry and his wife were driven by mounting debts to move abroad to Paris on a permanent footing, and the resulting sale of the lavish contents of Portman

Square was a major social event that “attracted the fashionable world in droves”<sup>3</sup>. The torchères sold as two pairs, both of which were acquired by Humphrey Sturt: lot 9 sold for £74 11s and lot 10 for £78 15s. The sale was a huge success and allowed the Earl and Countess of Kerry to continue satisfying their expensive tastes in Paris, which involved frequenting the same tailors, wig-makers and hat-makers as Louis XVI and Marie-Antoinette<sup>4</sup>. It also served to raise the profile of Mayhew & Ince, who gained many new clients as a result of the publicity.

The torchères were an apt choice for the MP Humphrey Sturt, who was already a loyal patron of Mayhew and Ince and commissioned work from them regularly throughout the 1770s. Indeed, he commissioned £340 of furniture from them for Crichton alone, his residence in Dorset that he inherited in 1765 which he extensively remodelled in the elegant neoclassical style that would define that last quarter of the 18<sup>th</sup> century. The Kerry torchères would therefore have integrated smoothly into Crichton's interior of analogous style, and they continued to reside there for at least 150 years, where they are pictured in a 1925 Country Life article, located in the East Hall (fig. 1)<sup>5</sup>.

Over the course of the 20<sup>th</sup> century, the set of four were split into two pairs, and both have independent auction history. The present pair sold anonymously, Christie's London, 15 April 1982, lot 33 with their provenance given as “Formerly Crichton, Dorset”. At this point, the link had not been made with the Earl of Kerry's Portman Square commission, so an attribution to Mayhew and Ince was yet to be established. The remaining pair were sold anonymously, Christie's London, 18 November 1982, lot 33 and without reference to Crichton in the provenance. The later pair would form part of the collection of Isabel Goldsmith-Patiño and subsequently sold Christie's London, 7 June 2007, lot 30 (£50,400 including premium) and Christie's London, 22 May 2014, lot 1224 (£56,250 including premium)<sup>6</sup>. Both pairs have the same variation to the treatment of the serpent heads, presumably a result of the earlier division of the original group of torchères. The two torchères of the present lot are numbered II and III, which suggests that this pair constitutes the second and third in the original suite, while the Goldsmith-Patiño pair are conceivably numbered I and IV, although this is not recorded in their cataloguing to date.





Fig. 3. Showing a comparable torchère from the Lady Lever Art Gallery

The design of the torchères provides a quintessential example of a model that enjoyed considerable popularity during the height of neoclassicism in the late eighteenth century. Its form and decorative motifs derive from Ancient Roman altars and incense burners to the god Apollo, which often stood on a similar tripod structure. Their visual language draws on the rich symbolism of antiquity, with a twisting serpent that recalls the Python killed by Apollo at Delphi. While the rams' heads are interpreted by some scholars as an attribute of the god Bacchus, it seems more likely that they refer to the original purpose of the Ancient Roman structure – among the animal sacrifices that could be made to gods like Apollo, the ram was one of the most prized<sup>7</sup>. Earlier examples of the form and decorative features of these torchères have been identified in the work of both Italian and French designers working in the neoclassical idiom. Susan Weber Soros gestures towards Piranesi's 1761 etchings of Roman architecture featuring rams' heads as an influence for the style<sup>8</sup> while Michael Snodin links it to an earlier Nicolas Chevallier engraving featuring a tripod stand that incorporates both snakes and rams' heads<sup>9</sup>.

In Britain, there are numerous pieces in this style that are often associated with the foremost proponents of the neoclassical movement, James 'Athenian' Stuart (1713–1788) and Robert Adam (1728–1792). Among Robert Adam's examples of tripod torchères in this style, are two designs within his 1770s publication *Works of Architecture*<sup>10</sup>. The fluidity of motifs within the neoclassical decorative vocabulary means that elements of this design can also be found across Adam's *œuvre* – compare the rams' heads on the chimneypieces and the pier tables in Syon House, for example. Within the Earl of Kerry commission for Portman Square to which these torchères belong, the motif of the ram's head was also taken up in the Small Drawing Room, where they adorned the frame of a pier table<sup>11</sup>.

The widespread popularity of this form of torchère means that there are several comparative examples to be found in prominent public collections. A closely related pair was design by Robert Adam for Osterley House, London, and supplied circa 1770<sup>12</sup>. The design can be definitively attributed to Adam, not only on account of the Osterley provenance but also because a drawing in the

Victoria and Albert Museum shows a preliminary sketch (fig. 2). A pair in the Lady Lever collection in the Wirral provide an even more compelling comparison and act as something of a bridge between the Portman Square torchères and those at Osterley, incorporating elements from both. The twisting serpent is now incorporated into the design, and the treatment of the ram heads, laurel swags and Greek key to feet is particularly close to those supplied by Mayhew & Ince at No. 2 Portman Square (fig. 3).

Portman Square, like many areas of luxurious new construction in late eighteenth-century London, was a frequent crossing point for prominent figures of the neoclassical movement, including James Wyatt, Robert Adam and James 'Athenian' Stuart. These prominent figures were often rivals, but there is also frequent overlap in their work on external architecture and interior furnishings. The clearest example is of a Robert Adam commission at 20 Portman Square, which was called Home House: while this is regarded as one of the finest extant Adam interiors in London, it was actually a commission he picked up partially completed after James Wyatt was dismissed from it in 1775<sup>13</sup>. The examples of flexible collaboration between these figures combined with Adam's clear links to Portman Square allow us to possibly link these torchères to his remarkably similar drawing in the Victoria & Albert Museum.

<sup>7</sup> H. Roberts, 'Precise and Exact in the Minutest Things of Taste and Decoration: The Earl of Kerry's patronage of Ince & Mayhew', *Furniture History*, 2013, p.103  
<sup>8</sup> Ibid., p.100 and 123, 103, 102.

<sup>9</sup> C. Cator, 'The Earl of Kerry and Mayhew and Ince; The Idlest Ostentation', *Furniture History*, 1990, p.28

<sup>10</sup> C. Finn, 'The Kerry aristocrats...', *Irish Examiner*, 3<sup>rd</sup> February 2021. Available at: <https://www.irishexaminer.com/opinion/columnists/aid-40218866.html>

<sup>11</sup> Interestingly, almost a century later, Sir Joseph Hotung would arrange the two torchères in the same manner as they were displayed at Crichton, with one beneath a cantilever staircase, the other on the first staircase landing.

<sup>12</sup> In both the 2007 and 2014 sales the torchères were erroneously identified as those sold Christie's London, Important English Furniture, 15 April 1982, lot 33. In fact, when the catalogue images for each pair are compared closely, they 2007 and 2014 pair are those sold Christie's London, 18 November 1982, lot 33.

<sup>13</sup> See the candlestand in the collections at the Victoria & Albert Museum, London, accession number W.37-1957. Available at <https://collections.vam.ac.uk/item/O572297/candlestand/>

<sup>14</sup> S. Weber Soros, 'James "Athenian" Stuart and Furniture Design', *James "Athenian" Stuart 1713-1788: The Rediscovery of Antiquity*, ed. S. Weber Soros, New Haven, 2006, p. 457.

<sup>15</sup> M. Snodin, 'James "Athenian" Stuart's Metalwork', *James "Athenian" Stuart 1713-1788: The Rediscovery of Antiquity*, ed. S. Weber Soros, New Haven, 2006, p.472.

<sup>16</sup> R. Oresko (ed.), *The Works in Architecture of Robert & James Adam*, London, 1975, pp.88 and 178.

<sup>17</sup> H. Roberts, *op. cit.*, p.21.

<sup>18</sup> See the pair of candlestands in the National Trust collections at Osterley House, London, accession numbers NT 771770.2 and NT 771770. Available at <https://www.nationaltrustcollections.org.uk/object/771770.2>

<sup>19</sup> J. Comforth, *London Interiors from the Archives of Country Life*, London, 2009, pp.142





呈予喬治三世御用法國銀製四臂燭台一對，  
羅伯特·約瑟夫·奧古斯特製，巴黎，  
1780年，承蠟盤為1778、1779及1781年製



31

## ROYAL: A PAIR OF FRENCH SILVER FOUR-LIGHT CANDELABRA MADE FOR THE GEORGE III SERVICE, ROBERT- JOSEPH AUGUSTE, PARIS, 1780, DRIP PANS 1778/1779/1781

with three scrolling acanthus leaf branches leading to fluted nozzles, the central lights supported by winged putti, the main stems formed as three addorsed female terms, one with eyes closed, on circular bases with laurel leaf borders and three cartouches, one engraved with the cypher of George III below a crown,  
56cm., 22in. high  
8671gr., 307oz.

### PROVENANCE

Ordered by George III (1760– 1820) for his electoral palace in Hanover, thence by descent to Ernest Augustus, Crown Prince of Hanover, 3rd duke of Cumberland and Teviotdale, sold in 1923 to J. Glückselig und Sohn 1923, purchased by Lionel Alfred Crichton (Crichton Brothers), 22 Old Bond Street, London, sold in 1924 to Louis Cartier, thence by decent to Claude Cartier, sold after his death Sotheby's, Monaco, November 27, 1979, lot 824, with another pair of matching candelabra to Véronique Cartier Christie's, New York (Private Sale), October 1982, acquired by the present owner

### LITERATURE

L. Seelig, 'The King George III Silver Service', *The Journal of the Silver Society*, 2012, no.28.

W £ 400,000-600,000

HK\$ 3,510,000-5,260,000



marks











King George III (1738-1820) by Allan Ramsay c.1761-2

The silver service, of which these candelabra are a part, was commissioned by George III in the 1770s for use at his palaces in Hanover, and to represent his majesty in his absence. The intention had been to order the service from the Hanoverian court silversmith Frantz-Peter Bundsen (1725-1795), and in October 1771 the king approved the project with the stipulation that he received design drawings first. Two years later Bundsen was no longer considered for the undertaking, and while we don't know the precise reason for this, it's possible that his designs did not meet the approval of the king. He was certainly capable of completing such a large order because he would later be asked to supply a significant proportion of the service using Auguste's designs.

With Bundsen no longer in the running, the Chamberlain at Hanover began to look further afield and invited the Wurth family of silversmiths in Vienna and Luigi Valadier in Rome to present their drawings for the service. Ultimately, these came to nought, and after a gap of four years the commission was awarded to Robert-Joseph Auguste. George III may have been familiar with the Parisian silversmith's work from his friendship with Simon, 1st Earl Harcourt (1714-1777), who was an enthusiastic patron. Indeed Harcourt's wine coolers by Auguste (see lot 28) are clearly the inspiration for a pair in the Hanover service.

The first delivery was received in Hanover in 1777 and the last in 1786, sixteen years after the initial idea was conceived. Six candelabra were delivered to Hanover by Auguste, and further additions continued to be made to the service up to 1801 by Ignaz-Sebastian Wurth in Vienna and Johann-Daniel-Conrad Bundsen of Hanover. While George III did not get the opportunity to use the service in Hanover he did see it when it was brought over to England following the invasion of Hanover by Napoleon's armies in 1803. The decision

had been made to evacuate the silver by sea, and after arriving in 70 crates at Custom House Quay in London, it was sent up the Thames to Windsor where it was used as decoration in a Royal Fete in Windsor in February 1805 along with other silver items from Hanover. A favourable report of the evening was made by one commentator:

*'Great preparations have been making for a month past, new furniture, pictures removed, and a great collection of very fine new ones.... the magnificent plate which was brought from Hanover, consisting of tables, stoves, fire-furniture, nine fine lustres, 30 tureens, 50 dozen plates, silver drums, and many other articles.'* (Gentleman's Magazine, pt.1, 1805).

After Hanover was liberated the service returned in 1816 and further additions were made, including forty-eight sets of dessert flatware. The next journey the service was to make was in 1866 when George Frederick, King of Hanover, was deposed during the Seven Weeks War, and the Hanover royal family was obliged to leave for Austria taking their silver with them. In 1923, following the death of Ernest Augustus, Crown Prince of Hanover, part of the Hanover silver was sold to the Viennese dealer Glückselig who in turn sold much of it to Crichton Brothers in London. The silver generated such interest that Crichton Brothers staged an exhibition of the silver in 1923 where it was sold to the French branch of the Rothschild family and Louis Cartier buying two and four Auguste candelabra respectively. The Musée du Louvre received a number of pieces from the Rothschild portion in 1975 including one pair of Auguste candelabra. The four bought by Louis Cartier were sold by Sotheby's in 1979 of which one pair were later purchased by the J. Paul Getty Museum in 1984, and the current lot were bought by the current owner. A set of four Bundsen candelabra along with further pieces from the service are on display at Waddesdon Manor.



Opposite; Part of the George III service at Waddesdon Manor © Waddesdon Image Library, Mike Fear



內 奧  
路 古  
易 斯  
十 特  
六 製  
時 巴  
期 黎  
銀 1779-80  
製 年  
湯 內  
碗 膽  
、 及  
碗 底  
蓋 座  
、 羅  
、 伯  
約瑟夫·



32

AN IMPORTANT LOUIS XVI SILVER SOUP TUREEN, COVER, LINER AND STAND, ROBERT-JOSEPH AUGUSTE, PARIS, 1779-1780, ROBERT-JOSEPH AUGUSTE, PARIS, 1779-1780

with two foliage and reeded handles and husk-cast border, the cover fluted and rising to fruiting finial, the stand with husk border and four flower medallions, engraved on the stand under the tureen, inside cover and on liner with the arms of the Dukes of Cadaval, below a duke's coronet  
the stand: 47.5cm., 18 3/4in; diameter; overall height 36.5cm., 14 1/4in.  
8474gr., 272 1/2oz.

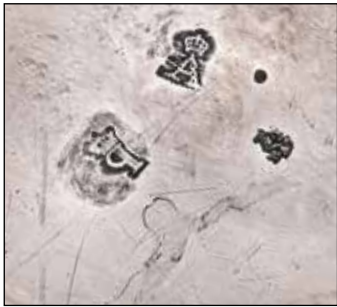
PROVENANCE

Thought to have been commissioned by Miguel Álvares Pereira de Melo, 5th Duke of Cadaval (1765-1808), by descent to Nuno III Álvares Pereira de Melo, 6th Duke of Cadaval (1799-1837), by descent to Maria da Piedade Álvares Pereira Melo, 7th Duchess of Cadaval (1827-1898), by descent to Jaime Álvares Pereira de Melo, 8th Duke of Cadaval (1844-1913), by descent to his daughter Doña Maria José Álvares Pereira de Melo (1893-1947), who married Count Carlo Brandolini (1887-1942) in 1917, by descent to his son Count Brandolino Brandolini (1918-2005), who married Cristina Agnelli in 1947  
Christie's, Geneva, 11 November 1975, lot 209

LITERATURE

Exhibition catalogue, Yves Carlier curator, *Dessins d'orfèvrerie de l'atelier Robert-Joseph Auguste 1723-1805*, Musée Nissim Camondo, Paris, 16th Nov. 2011-6 Dec. 2012, note 7  
Associated Literature:  
Bjorn R. Kommer, *Kaiserlicher Glanz aus dem alten St. Petersburg*, Augsburg, 1991, illus. 6 p. 44  
Dr Jonathan Spangler. [HTTPS://DUKESANDPRINCES.ORG/2020/06/03/DUKES-OF-CADAVAl/](https://dukesandprinces.org/2020/06/03/dukes-of-cadaval/)  
Alain Gruber, *L'argenterie de maison du XVIe au XIXe siècle*, Fribourg, 1982, p. 38, illus 22

W £ 80,000-120,000  
HK\$ 705,000-1,060,000



marks





The Dukes of Cadaval were intimately connected to the ruling house of Portugal and politically oriented towards France. Descending from the house of Braganza, an ancestor, Francisco de Melo, Marquis of Ferreira (1588-1645) had been instrumental in the accession of Joao IV to the Portuguese throne. In recognition of this and his other great services to the crown, the King created Francisco's 10-year-old son the 1st Duke of Cadaval in 1648. The first duke became head of the household of the French-born Queen of Portugal, Marie-Françoise of Savoy-Nemours, a great granddaughter of King Henry IV of France; he married, as his first wife Marie Angélique Henriette de Lorraine who was herself a granddaughter of Henry IV. The 3rd Duke, Jaime (1684-1749) after marriage to Luisa, natural daughter of King Pedro II of Portugal, married another French princess from the house of Lorraine, Henriette Julienne Gabrielle (1722-61), daughter of Louis, Prince de Lambesc. A 19-piece silver toilet set, Paris 1738/39, maker's mark of Alex Loir and others, in the Detroit Institute of Arts, is believed to have been a wedding present for Henriette at their marriage.

By tradition, the tureen or *pot à oille* now offered is considered to have been ordered by the 5th duke of Cadaval (1765-1808), who had inherited the title in 1771. He married in 1791 Marie Madaleine de Montmorency-Luxembourg (1778-1833), whose mother was lady-in-waiting to Queen Marie Antoinette.

An oval tureen, cover, stand and liner by R-J. Auguste to this design, with the same provenance was sold, Christie's, 5 July 1972, lot 56 and Bonhams, London, 18 June 2014, lot 152; similarly, an oval tureen with the Cadaval coat-of-arms was sold by Silva's, Lisbon, 13th/14th May 1997; a wine cooler of 1781, together with an unmarked example, from the collection of Monsieur et Madame Riahi, were sold Christie's, 6 December 2012, lot 34. A pair of four-light candelabra with the Cadaval coat-of-arms, by Robert-Joseph Auguste's son Henry were offered Christie's, New York, 11 April 1995, lot 157.

Yves Carlier mentions the design of this tureen in connection with a drawing, part of a group by Robert-Joseph Auguste which was the subject of an exhibition in 2011/2012 (see literature). He also connects that drawing to a tureen by Auguste from the Moscow service made for Empress Catherine of Russia in 1782/83. There is no doubt that the design of the tureen was influential in the Russian Governmental services as eight identical oval examples were copied for the Perm service of 1781-83, by the Augsburg goldsmiths Sebald Heinrich Blau and Johann Wilhelm Dammann.

Circular tureens as opposed to those of oval form were known in France as *pots à oille*, after the Spanish word *olla*. This was a stew of meat and vegetables, thought to have been introduced to France by Marie-Therese of Austria, daughter of Philip IV of Spain and wife of Louis XIV. Tureens were the most expensive part of the silver service and were placed on the table to be used as part of the initial course at ceremonial meals. A painting of a banquet by Martin van Meytans (Schloss Schonbrunn, Vienna) to mark the election as King of the Romans of Joseph II (1741-1790), in 1764 shows a table laid with oval and circular tureens. The painting includes place settings flanked on the right by a knife with steel blade for cutting, on the left two forks, one with two steel tines to work with the knife and another with three tines for eating. At the top is a spoon, back of the bowl side up pointing towards the right. There is no sign whatsoever of alcohol on the table at this point.









喬治二世時期雕花胡桃木及胡桃癭  
木邊椅一組十張，約1740  
年，賈爾斯 格倫迪款



33

## A SET OF TEN GEORGE II CARVED WALNUT AND BURR WALNUT VENEERED SIDE CHAIRS, CIRCA 1740, ATTRIBUTED TO GILES GRENDY

the vase shaped splat between scrolled uprights ending in a pronounced moulded shoe, with close-nailed green leather upholstered seats, the front rail centred with a stylised shell on cabriole legs headed by shell, bell-flower decoration and c-scrolls ending in claw and ball feet, one seat rail stamped 'AS' and another stamped 'AS' in two places

(10)

### PROVENANCE

Formerly in the collection of the Dukes of Leeds at Hornby Castle, Yorkshire, eight of which were sold Christie's London, 10 June 1920, lot 98; Christie's London, 19 November 1981, lot 116.

### LITERATURE

P. Macquoid, 'Furniture of the XVII & XVIII Centuries. Furniture at Hornby Castle', *Country Life*, 30 March 1912, pp. 475-479;  
P. Macquoid, 'Hornby Castle Furniture', *Country Life Supplement*, 27 September 1913, p.14;  
P. Macquoid, 'Furniture at Hornby Castle', *Country Life*, 29 May 1920;  
R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, 1954, London, Vol. 1, p. 254, fig. 85.

W £ 70,000-100,000

HK\$ 614,000-88.00



## THE HORNBY CASTLE GRENDY SIDE CHAIRS





Fig. 1, South side of the quadrangle of Hornby Castle, North Yorkshire, 1906.  
© Country Life Picture Library

This elegant set of walnut chairs, with their beautifully restrained burr veneered backrests, perfectly demonstrate the harmony between Eastern and Western aesthetics so characteristic of the collection of Sir Joseph Hotung.

British trade with China surged as the War of Spanish Succession (1702-1713) drew to a close, which in turn heralded the introduction of number of radical furniture designs that would revolutionise English chair making of the early Georgian era. Foremost among these are so called 'India' back chairs, a misnomer applied to chairs with ergonomically curved back splats of Chinese origin. The waisted 'bannister' form backrest of the present chairs is an anglicised derivation of the 'India' back prototypes which became hugely popular. Indeed, so popular was the form, the cabinet-maker Thomas Cleare (fl. 1724) had premises at the *Indian Chair* in the famous furniture-making quarters of St Paul's Churchyard, London<sup>1</sup>.

In addition, the cabriole leg terminating in a claw-and-ball foot, which after 1710 became widespread in English furniture and something of an iconic motif in Georgian design, is generally believed to derive from Chinese sources. The motif possibly depicts the talon of a dragon holding a jewel or a pearl and was quickly assimilated in canon of English design, subsequently appropriated and imbued with classical iconography representing Jupiter, sometimes coupled with the ubiquitous shell motif for Venus, as seen on the present chairs. Through this challenging but dramatic motif, craftsmen in England were able to display their skill in illusionistic carving, breathing life into increasingly zoomorphic chair frames.

This particular suite is well-documented in the 20<sup>th</sup> century and has been discussed and pictured in several significant furniture publications including Ralph Edwards and Percy Macquoid's seminal *Dictionary of English Furniture* which shows a single chair from the set. They were also given effusive praise by Macquoid in a *Country Life* article of 1913, which he concludes with the judgement

that "it is rare to meet such a combination of strength and style" in the design and execution of these chairs (fig. 2).

The set of chairs, originally with a sofa *en suite*, come from Hornby Castle, the Yorkshire seat of the Dukes of Leeds though the exact date of their entry in the collection can only be inferred at this stage. Hornby Castle was once seat of the St Quintin family but passed to the Conyers family through marriage, undergoing an extensive renovation under Sir William, the 1<sup>st</sup> Lord Conyers in the early sixteenth century. The residence would then pass again through marriage to the Darcy family a century later, and they were first elevated to the title of Earl of Holderness in 1682. The final descendent of the Darcy line, the 4<sup>th</sup> Earl of Holderness, was born in 1719 and is therefore contemporaneous with these chairs. He was certainly prominent and important in political and governmental circles, serving various stints as an ambassador, as Lord of the Bedchamber and as Secretary of State under William Pitt the Elder. However, his additions to Hornby Castle are slightly later than these chairs, since the significant renovations predominantly took place in the 1750s and 1760s (fig. 1). The historical record also indicates that, alongside his fashionable landscape garden by Capability Brown, he is most likely to have engaged James 'Athenian' Stuart for the work, whose neoclassical output would have been out of step with the earlier George II style of these chairs. The most likely eventuality is that the chairs entered the collection following the later marriage of his daughter to Francis Godolphin Osborne, Marquess of Carmarthen and later the 5<sup>th</sup> Duke of Leeds, in 1773. A great deal of the furniture at Hornby Castle is well-documented as having entered the collection at this stage, usually from the Osborne family's residence at Kiveton Park. Hornby stayed with the Osborne family until the early 20<sup>th</sup> century – a tranche of furniture was sold at auction on 10<sup>th</sup> June 1920 including these chairs (as lot 98), and a full contents sale followed in June 1930. Most of the house was demolished after the sale – an early sixteenth-century sandstone doorway from Hornby can still be seen today though, as







Fig. 2, One of the present set of chairs illustrated in *Country Life* (1906) and the *Dictionary of English Furniture* (1954). © Country Life Picture Library



Fig. 3, A pair of George II gilt and scarlet japanned side chairs, circa 1730, by Giles Grendey and supplied to Lazcano Castle, Guipúzcoa, San Sebastián, Spain. © Sotheby's



it is on display as part of the Burrell Collection. This particular set of chairs then went on to reappear at auction at Christie's London, 19 November 1981, lot 116<sup>2</sup>.

The chairs are a well-known model commonly attributed to Giles Grendey (1693-1780), one of the most preeminent cabinet-maker's working in London during the first half of the 18th century. Stylistically they are closely related to a large suite of chairs and armchairs, some bearing Grendey's paper label on the back seat rail, formerly with the Copley (later Bewicke-Copley) family of Sprotborough Hall, Yorkshire, where three chairs and two armchairs were recorded in 1922, a few years before the house's demolition. The two sets share identical legs with shell carved knees terminating in claw and ball feet, and the Sprotborough set having more elaborately decorated backs with shell and acanthus carving on the splat and crest rail.

Grendey's workshop is the likely author of several other recorded variants of the model supplied to important patrons, most notably a set of eight walnut side chairs with identical backs to the Sprotborough Hall chairs but with trapezoid upholstered seats rather than compass-form drop in seats over a richly carved presentation seat rail, supplied to the Douglas-Pennant family at Penrhyn Castle, Gwynedd, Wales, sold Sotheby's London, *Treasures*, 5 July 2022, lot 11 (£151,200).

Born in Wotton-under-Edge in Gloucestershire, Grendey was in London by 1709, when he was recorded as an apprentice to the joiner William Sherborne. His first workshop was at St. Paul's, Covent Garden, moving to premises in St. John's Square, Clerkenwell, in 1722, where he would remain for the rest of his working life. In addition to his furniture-making activities, Grendey was also an important timber merchant, and on the

occasion of his wife's death in 1740 was described in a press notice as 'a great Dealer in the Cabinet Way'. His businesses and professional reputation continued to flourish through the third quarter of the 18th century, his daughter marrying the cabinet-maker John Cobb in 1755, and Grendey himself becoming Master of the Joiners' Company in 1766.

Two from the present set are stamped 'AS' to the seat rails – likely to be the initials of the craftsman employed to make the chair – and while these initials are not among the recorded journeymen associated to Grendey commissions, it was common practice in his workshop<sup>3</sup>.

Grendey distinguished himself among his peers by developing a significant client base abroad. Evidence for this is revealed in newspaper accounts of a disastrous fire in his workshop in 1731, which destroyed £1,000 worth of stock described as 'pack'd for Exportation against the next Morning'. Much of his export production was lacquered or 'japanned' work, most significantly the extensive suite of scarlet japanned furniture supplied to the Dukes of Infantado at Lazcano Castle in the Basque country of Northern Spain, comprising at least seventy-seven items of tables, chairs, mirrors and secretaire cabinets. This group is today regarded as one of the most iconic examples of English furniture created in the 18th century, works from which are represented in major private and public collections including the Victoria & Albert Museum, the Metropolitan Museum, and Temple Newsam (fig. 3). Chinese design and furniture prototypes evidently provided much inspiration for Grendey's oeuvre, as is evidenced in the present set of chairs.

<sup>1</sup> A. Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, 2009, p. 162, pl. 435.

<sup>2</sup> Interestingly, there were only eight from the set offered in the 1920 sale, and it is not clear when or how the current set of ten chairs was added.

<sup>3</sup> Seat furniture by Grendey with initials 'HW', 'EA', 'GIL', 'TM', 'TT', 'TT', 'MW', and 'ID' have been noted. Full biography of Grendey available at <https://blfmo.history.ac.uk/entry/grendey-giles-1693-1780&gt;>.









34

## THOMAS PATCH

Exeter 1725 - 1782 Florence

### Florence, a view of the Arno with the Ponte Santa Trinità

oil on canvas, in a carved and gilt wood Kentian frame  
90 x 123.4 cm.; 35½x 48⅝ in.

#### PROVENANCE

Captain Bertram Currie (1899–1959), Dingley Hall, Market Harborough;  
By whom sold London, Christie’s, 27 March 1953, lot 60 to Agnews, for 400 guineas;  
With Thomas Agnew & Sons, London, 1954;  
Anonymous sale, London, Christie’s, 18 April 1996, lot 35, for £177,500;  
Where acquired by the present owner.

#### EXHIBITED

London, Thomas Agnew & Sons, *Exhibition of Pictures by Old Masters*, August–September 1954, no. 6;  
Florence, Forte di Belvedere, *Firenze e la sua immagine, cinque secoli di vedutismo*, 29 June 1994 – 30 September 1994, no. 100.

#### LITERATURE

E. Waterhouse, *The Dictionary of British 18th century Painters in Oils and Crayons*, London 1981, p. 268 reproduced;  
M. Gregori (ed.), *Firenze nella pittura e nel disegno dal Trecento el Settecento*, Cinisello Balsamo 1994, pp. 225–27 and 276, no. 56, reproduced p. 231, fig. 294;  
M. Chiarini and A. Marabottini, *Firenze e la sua immagine, cinque secoli di vedutismo*, exh. cat., Forte di Belvedere, Florence, 1994, pp. 164 and 166, no. 100, reproduced.

£ 80,000-120,000

HK\$ 705,000-1,060,000







Fig. 1, Thomas Patch, Group in Florence, 1774. Oil on canvas, 75 x 109 cm. Present whereabouts unknown.  
© Derek Bayes. All rights reserved 2022 / Bridgeman Images



Fig. 2, Vincenzo Franceschini after Giuseppe Zocchi, Veduta di una parte di Lung' Arno, e del Ponte a S. Trinità presa dal Palazzo del Sig. March. Ruberto Capponi. Etching, 506 x 685 mm. © Alamy Stock Photo

This *View of the Arno with the Ponte Santa Trinità* is one of the most iconic and popular Florentine scenes by the British artist Thomas Patch. Both a painter of landscapes and caricatures, Patch is celebrated as one of the quintessential artists of the eighteenth-century grand tour. His views of Florence, the artist's home for just shy of thirty years, were particularly prized amongst British aristocratic *Milordi* and remain popular with serious collectors of Italian views to this day.

#### The Artist

Hailing from Exeter in the south-west of England, Patch soon abandoned his youthful apprenticeship to an apothecary in pursuit of travel and drawing. By 1747 the artist had reached Rome where he lodged with fellow British artists, including, it is later said, Joshua Reynolds. His talents eventually earned him a place in the studio of Claude-Joseph Vernet (1714–1789), who is presumed to have taught the artist skills in landscape painting although only a few of his Roman landscapes have been identified.<sup>1</sup> The artist's predilection for caricature earned him the support and protection of visiting English noblemen in Italy, alongside his work as a painter of views.

Patch was eventually banished from the Papal City in October 1755 for reasons unknown. Many rumours circulated concerning the *disgrazia* of his departure, alongside 'his Tivoli girl' and 'his boy', adding fuel to John Parker's perception that 'Crazy he [Patch] always was'. Recent scholars have suggested the ambiguity of his banishment may have been due to the artist being a homosexual, acts considered a crime in eighteenth-century Italy.<sup>2</sup> Patch soon after up-rooted to Florence where he received the support and patronage of the city's British diplomat Sir Horace Mann (1706–1786), who described him as a 'genius' and that 'all his productions have merit'.<sup>3</sup> His career in Florence continued to prosper, with the creation of many landscapes, caricatures and even studies of early Italian artworks which were transformed into prints for antiquarians and artists.<sup>4</sup>

#### The Painting

This particular view of Florence was the artist's most popular and successful. Taken from the embankment of the Lungarno Guicciardini, the painting offers an atmospheric rendering of some of the city's finest buildings, including Brunelleschi's Dome of the Cathedral, the Arnolfo Tower, the Ponte Santa Trinità in the foreground and the Ponte Vecchio visible in the background. This particular area of the city would have been well-known to artists and British grand tourists, as it is located a stone's throw away from

the Palazzo Manetti, the Florentine home of Sir Horace Mann. As Mann later recounted himself, 'though he [Patch] does not live at my house, he is never out of it a whole day.'<sup>5</sup>

The importance of this view is further strengthened by its appearance in at least two caricatures by the artist. The first depicts a group of grand tourists gathering around a harpsichord, an oil recorded in the Roxburghe collection (fig. 1). This very view also appears out of an open window the Patch's comedic portrait of the 3rd Duke of Roxburghe and the dwarf Miss Mendes.<sup>6</sup> The allusion here seems to be that Roxburghe's accommodation, or Patch's studio, looked onto this very view of Florence. A night-view of the Arno, showing fireworks, was captured in the background of a caricature of Horace Mann's home (now at the Yale Center for British Art). This night scene is one of the same compositions that was purchased by George III in 1764 is still preserved in the Royal Collection.<sup>7</sup>

Several versions of the view have been recorded.<sup>8</sup> Each variation contains a varying number of figures, boats and cloud formations. Compared to all other known versions, this canvas is the only one to feature a prominent Habsburg-Lorraine flag on the boats, a subtle nod perhaps to the Grand Dukes of Tuscany during the period. It also contains the most figures gathered busily on the Lungarno Guicciardini to the right. The dark and moody clouds too seem to be a particular feature of this canvas. Patch's views are likely to have been based on an engraving by Vincenzo Franceschini (act. 1695–1770) after Giuseppe Zocchi (1711/7–1767) (fig. 2), although, the application of paint, colouring and figures are all Patch's work. It is possible that this view once formed part of a pair. When this painting was sold from the collection of Captain Bertram Currie in 1953 as lot 61, an identically sized view of Florence, with the Ponte alla Carraia and the Corsini Palace, was sold in consecutive lots.<sup>9</sup>

<sup>1</sup> One such example, showing the Falls of Tivoli and dated to 1750–54, is preserved in the Yale Center for British Art. <https://collections.britishart.yale.edu/catalog/tms:144>  
<sup>2</sup> G.E. Haggerty, 'Queering Horace Walpole', in *Studies in English Literature, 1500–1900*, 46, no. 3, 2006, pp. 552–53.  
<sup>3</sup> W.S. Lewis (ed.), *Horace Walpole's Correspondence*, New Haven 1967, vol. 23, p. 275.  
<sup>4</sup> See S. Smiles, 'Thomas Patch (1725–1782) and early Italian art', in *The British Art Journal*, vol. 14, no. 1 (Spring/Summer 2013), pp. 50–58.  
<sup>5</sup> Lewis (ed.) 1967, p. 275.  
<sup>6</sup> A photograph in the Witt Library records this oil on canvas measuring 24 3/4 x 38 1/2 in. as preserved in the collection of Mary, Countess of Ilchester, London.  
<sup>7</sup> O. Millar, *The Later Georgian Pictures in The Collection of Her Majesty The Queen*, London 1969, p. 89, no. 979.  
<sup>8</sup> For a complete list see F.J.B. Watson, 'Thomas Patch: Notes on his Life, together with a Catalogue of his know Works', in *The Walpole Society*, vol. 28, 1940, no. 100, pp. 37–38, nos 15–22. Other notable examples are recorded in the Museo Topografico Fiorentino, Florence, and Soprintendenza per i Beni Artistici e Storici di Firenze. Several examples have appeared on the art market in the past century, including those recorded with Colnaghi in 1976; another sold at Christie's, London, 29 May 1921, no. 142; and another formerly in the collection of the Countess of Ilchester, sold Sotheby's, London, 19 November 1986, no. 82. The most recent example sold Christie's, New York, 14 April 2016, lot 155 for \$100,000.  
<sup>9</sup> This work is untraced.







35

JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

The Grand Canal, with Santa Maria della Salute, Venice

Watercolour over pencil, heightened with scratching out on wove paper, watermarked: *J. Whatman / 1811*  
140 by 216 mm

PROVENANCE

Probably with Gooden & Fox, London (according to a label on the reverse of the frame);  
George James,  
his executor's sale, London, Christie's, 10 April 1897, lot 93 (bt. Agnew's for £178.10),  
with Agnew's, London,  
by whom sold to Laundy Walters (1827-1903), 13 April 1887,  
by descent to A.E. Walters, by 1921;  
George Hill Dunsmure of 79 Chester Square, London (1856-1924),  
his executor's sale, London, Christie's, 24 April 1925, lot 18 (340 gns. to Leggatts);  
Mrs R. W. Reford, by 1925,  
by family descent until,  
sale, London, Christie's, 11 November 1999, lot 8,  
where acquired by the late owner.

LITERATURE

Sir W. Armstrong, *Turner*, London 1902, p. 282, as 'Venice: Grand Canal Salute and Dogana';  
A. J. Finberg, *In Venice with Turner*, London 1930, pp. 72-3, pl. XII, reproduced in colour as 'The Salute from the Academy Quay, 1820';  
L. Stainton, *Turner's Venice*, London 1985, p. 11;  
I. Warrell, *Turner and Venice*, exhib. cat., London 2003, p. 51, fig. 33

£ 300,000-500,000

HK\$ 2,630,000-4,390,000







Fig. 1, James Hakewill, *The Grand Canal, with the Salute*, 1817, The British School at Rome Library

Last seen in public in 1999, this remarkable watercolour sees Turner in Venice, that 'glorious city in the sea' whose shimmering waterways, unique light and much-loved topography inspired him to produce some of his most memorable and iconic work.<sup>1</sup>

Positioned in the lower section of the Grand Canal, Turner looks west towards the great Santa Maria della Salute, whose pearly white dome stands out in dramatic contrast against the stormy - ink blue - sky. The canal itself shimmers with diluted colour and a myriad of reflections, while Turner picks out the glorious palazzos in hues of yellow and ochres, allowing him to emphasize the warmth of the Italian sun.

While two gondoliers propel themselves towards the great church and the lagoon beyond, the banks of the canal are crowded with their iconic craft, that bob gently up and down in the water. In the foreground to the right, Turner includes a sophisticatedly observed group of figures, whose focal point is a gentleman taking great care to usher his elegantly dressed companion safely into their awaiting gondola.

This watercolour dates to circa 1818 and is based on a pencil drawing (fig. 1) executed by the architect James Hakewill (1778-1843), who had travelled to Italy in 1816-7. While abroad Hakewill had made over three hundred sketches 'from nature' with the help of a camera obscura and he had alighted upon the idea of writing an illustrated book on Italy, which he would call *A Picturesque Tour of Italy*.

By the late 1810s Turner, now in his early forties, was recognized as one of the leading artists of the day. Hakewill and his publisher,

John Murray II, would have been delighted when Turner agreed to paint twenty watercolours for the project.<sup>2</sup> In the event, when the book was finally published in 1820, an engraving of the present watercolour was not included, Venice being represented instead by a view of the Rialto Bridge.<sup>3</sup>

Turner's 'Hakewill' views were greatly admired and examples of the watercolours and engravings appeared in public exhibitions in the 1820s and 1830s. John Ruskin, Turner's great champion, knew them well and, by the late 1870s, he owned seven of the group. Clearly holding the series in very high regard, he described them as 'exquisite in work' and watercolours that could not be bettered.<sup>4</sup>

Many of the watercolours from the series are now in public collections such as the National Gallery of Canada, the Yale Centre for British Art, the Blackburn Museum and Art Gallery and the Whitworth Gallery, Manchester.<sup>5</sup>

*The Grand Canal, with Santa Maria della Salute*, Venice is preserved in superb condition which allows today's viewer to fully submerge themselves in Turner's dramatic use of light and his supreme understanding of colour. Its re-emergence on the market in this sale, after over a quarter of a century, represents an exciting opportunity for collectors.

We are grateful to Ian Warrell for his help when cataloguing this work.

1. S. Rogers, *Italy*, 1822.

2. Turner was paid the very sizeable sum of twenty guineas for each work, twice the price of the watercolours for his contemporary series *Picturesque views on the southern coast of England*.

3. A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p. 381, no. 700.

4. E.T. Cook and A. Wedderburn, *The Works of John Ruskin*, London 1904, vol. XIII, p. 427.

5. See A. Wilton, *lit. op. cit.*, Fribourg 1979, nos. 700-717.







36

## EUGENE BOUDIN

### Marché à Trouville

signed *E. Boudin* and dated '71 (lower right); inscribed *Trouville*. (lower left)  
oil on panel  
27 by 46.5cm., 11 $\frac{5}{8}$  by 18 $\frac{3}{4}$ in.  
Painted in 1871.

#### PROVENANCE

Georges Feydeau, Paris (acquired by 1901. Sold: Hôtel Drouot, Paris, 4th April 1903, lot 4)  
Jos Hessel, Paris (purchased at the above sale)  
Gabriel Cognacq, Paris  
Galerie Bernheim-Jeune, Paris (acquired from the above on 29th May 1911)  
M. von Zsolnay (acquired from the above on 14th October 1911)  
Kender Galleries, New York  
M. Knoedler & Co., Inc., New York (acquired from the above on 24th April 1941)  
Oliver Burr James, Cold Spring Harbor, New York (acquired from the above August 1941)  
Robert Campbell James, New York (by descent from the above circa 1955)  
Acquavella Galleries, Inc., New York  
Mr & Mrs Josef Rosensaft, New York (sold: Sotheby Parke Bernet, New York, *Important Impressionist paintings and Sculpture from the Collection of Mr. & Mrs. Josef Rosensaft, New York*, 17th March 1976, lot 6)  
Purchased at the above sale

#### LITERATURE

Robert Schmit, *Eugene Boudin*, Paris, 1973, vol. I, no. 689, illustrated p. 250

± £ 120,000-200,000

HK\$ 1,060,000-1,760,000







Fig. 1, Eugène Boudin, *Trouville, scène de plage, le parasol jaune*, 1887, oil on panel. Sold: Sotheby's, London, 3rd March 2022, lot 257

'[I have been congratulated] for daring to include the things and people of our own time in my pictures.'

(Eugène Boudin, quoted in Vivien Hamilton, *Boudin at Trouville*, Glasgow & London, 1992-93, p. 20)

A crowd, predominately made up of women, as distinguished by the whites of their bonnets, gathers on the beach of Trouville. The scene depicts a bustling market at its peak when customers, so compact they appear to merge, wait impatiently to bargain with the sellers who sit by their stalls. So engrossed are they in their business they seem unaware of the grey, overcast clouds that engulf their surroundings and oblivious to the artist who observes the crowd at a distance, separated from them by an expanse of sand in the foreground.

One of the first artists to paint *en plein air*, Eugène Boudin, whom Monet hailed as his 'Master', was one of the most important precursors of Impressionism. Born in Honfleur in 1824 to a family whose life revolved around the sea – his father was a sea captain and his mother a stewardess – Boudin first visited the fashionable

seaside resort of Trouville in the early 1860s and would return every year thereafter. Indeed, the coastline, in all its conditions, became for Boudin his biggest source of artistic inspiration, culminating in the series of seascapes for which he is best known.

In the present work, a sense of mutability is captured as light seeps through the clouds. Movement is implied by lively brushwork, with choppy impasto highlighting areas where the light hits. The tight assemblage of figures lining the middle of the composition, bounded on either side by the long strip of sand and distant landscape, position themselves resolutely. These are not fashionable holidaymakers relishing the healthy sea air, but locals, whose existence is inextricably linked with the land they inhabit and whose presence is the perfect subject for Boudin's unwavering eye.







37

## ÉDOUARD VUILLARD

1868 - 1940

### La couseuse

signed *E Vuillard* (lower left)

oil on board laid down on cradled panel

49.5 by 66.8cm., 19½ by 26¼in.

Painted in 1901.

### PROVENANCE

Edgar Degas, Paris

Gaston Bernheim de Villers, Paris

Sam Salz, New York

Mr & Mrs William Goetz, Los Angeles (acquired *circa* 1951)

Estate of William Goetz (until at least 1970)

Richard L. Feigen & Co. New York

Private Collection, New York (acquired in 1992)

Thomas Gibson Fine Art, London

Acquired from the above in 1992

### EXHIBITED

Paris, Galerie Bernheim-Jeune, *Vuillard*, 1908, no. 55 (titled *Madame N...., à Cannes* and as dating from *circa* 1901)

Paris, Galerie Bernheim-Jeune, *Œuvres de Vuillard de 1890 à 1910*, 1938, no. 40

Santa Barbara, Museum of Art, *Tenth Anniversary Exhibition*, 1951, n.n.

Cleveland, The Cleveland Museum of Art & New York, The Museum of Modern Art, *Édouard Vuillard*, 1954, n.n. (titled *Woman Sewing, Interior* and as dating from 1900)

San Francisco, Palace of the Legion of Honor, *The Collection of Mr and Mrs William Goetz*, 1959, no. 61, illustrated in the catalogue (as dating from 1900)

### LITERATURE

Théodore, 'Édouard Vuillard', in *Konstrevy*, no. 4, 1938, illustrated p. 125 (titled *Intérieur*)

Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, Milan, 2003, vol. II, no. VIII-28, illustrated in colour p. 843

£ 200,000-300,000

HK\$ 1,760,000-2,630,000

‘No artist had ever so suggested the soul of an interior – the sense of habitation [...]. We enjoy the same sort of intimacy with him as in conversation with certain agreeable people, when the talk results in a mutual perception of subtle things, when thoughts no longer require words from their interchange, and we are silent lest we should disturb them [...]. His finest and simplest pictures [...] entitle him to rank among the modern decorative masters.’

(Julius Meier-Graefe, quoted in John Russell, *Vuillard*, London, 1971, p. 98)





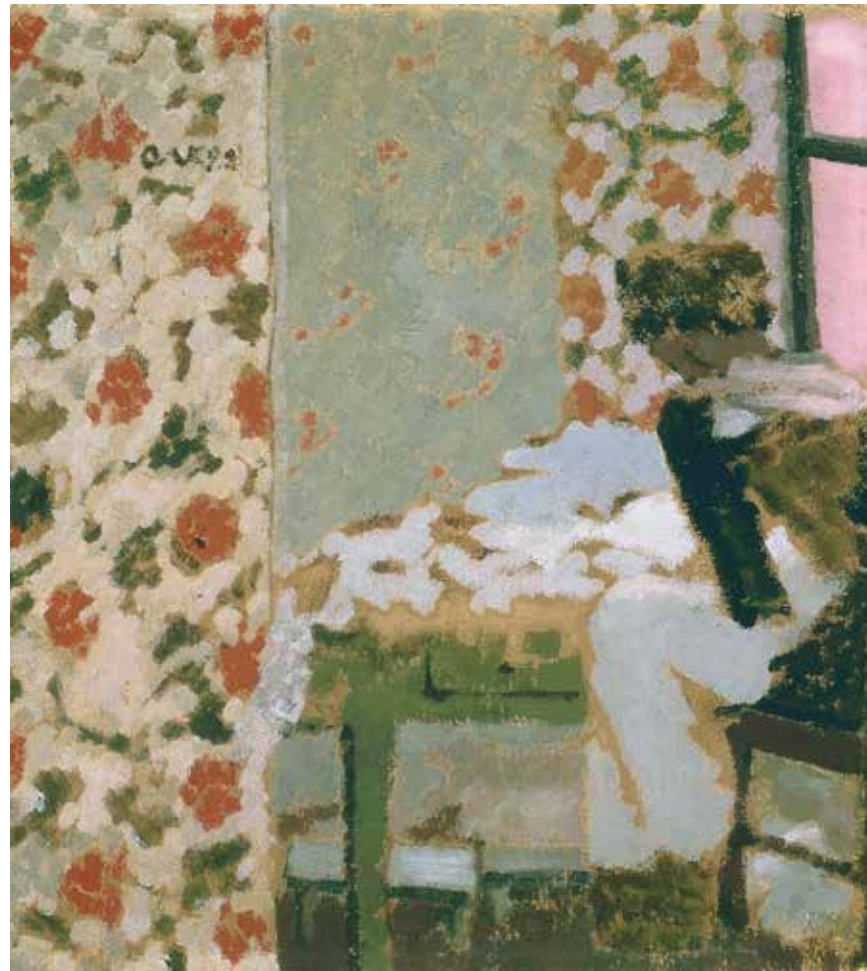


Fig. 1, Edouard Vuillard, *Femme cousant*, 1893, oil on board, Indianapolis Museum of Art, Indianapolis. Photo courtesy of the Indianapolis Museum of Art at Newfields.

Painted in Cannes in January 1901, *La couseuse* is a familiar motif in Vuillard's work, that of the seated woman sewing in an interior (fig. 1). This is, however, no depiction of his mother's corset-making business that operated out of their home or of the quiet, lowly labour it entailed. Instead, this is the leisure pastime of the bourgeois wife, in this case the wife of Alexandre Natanson. The three Natanson brothers were instrumental in Vuillard's career as the founders of *La Revue Blanche*, the progressive magazine that operated from 1891 for twelve years and played host to a dazzling array of pre-eminent European intellectuals including Claude Debussy, Marcel Proust, Leon Plum, and Apollinaire, amongst myriad others. Vuillard had his first solo exhibition on the premises of *La Revue Blanche* and Alfred Natanson and Thadée Natanson both commissioned him to produce decorative panels for their respective homes in 1894. Thadée Natanson's wife Misia, one of Vuillard's most significant muses, and muse for much of the artistic world in Paris, is visible at the far end of the room in *La couseuse*.

*La couseuse* is a symphony in white, with subtle modulations of the tone across windows, shutters, the woman's dress, the walls, the reflection of lights in the window towards the back of the work and the gleaming reflections on the surface of the table at the front. A bright light seems to fill the space, perhaps the artificial illumination

of an evening interior, shutters closed against the night. Madame Natanson's dress is a romantic profusion of frothy white with a bright cornflower blue ribbon, enveloping her as she bends over her sewing. The romantic and anachronistic quality of this dress is perhaps why, Antoine Salomon and Guy Cogeval suggest, the painting so appealed to its first owner, Edgar Degas.

The intimate scale of *La couseuse* complements the *intimiste* scene. We are drawn into the room, called upon as viewer to step closer to the painting, to peer in to uncover delicate details. Vuillard was influenced in both size and subject by precedents from northern Europe, particularly the Dutch Old Masters, as well as Chardin. As Simon Preston has observed, "What Marcel Proust wrote about Chardin applies here as well. 'The pleasure you get,' he wrote, 'from his painting of a room where a woman sits sewing [...] is the pleasure – seized on the wing, redeemed from the transient, ascertained, pondered, perpetuated – that he got from the sight of a room where a woman sat sewing [...]. You already experienced it subconsciously, this pleasure one gets from everyday scenes and inanimate objects, otherwise it would not have arisen in your heart when Chardin summoned it in his ringing, commanding accents'" (S. Preston, *Edouard Vuillard*, New York, 1974, p. 52).







38

## ÉDOUARD VUILLARD

1868 - 1940

### Madame Arthur Fontaine en noir devant la fenêtre

signed *E. Vuillard* (lower left)

oil on board laid down on cradled panel

45.1 by 37.7cm., 17¾ by 14⅞in.

Painted *circa* 1904.

#### PROVENANCE

Arthur Fontaine, Paris

Marie Desjardins, Paris (formerly Mme. Arthur Fontaine;

acquired from the above by 1934 and until at least 1937)

Philippe Fontaine, Paris (by descent from the above)

Wildenstein Galleries, New York (acquired from the above in 1960)

Mr & Mrs Robert S. Benjamin, New York (acquired from the above in 1960 and until at least 1964)

Thomas Gibson Fine Art, London

Acquired from the above in 1991

#### EXHIBITED

Paris, Galerie Beaux-Arts, *Les Étapes de l'art contemporain II. Gauguin, ses amis. L'École de Pont-Aven et l'académie Julian*,

1934, no. 160 (titled *Portrait en noir devant une fenêtre* and catalogued as oil on panel)

Paris, Palais du Louvre, *Le Décor de la vie de 1900 à 1925*, 1937, no. 186 (titled *La robe noire (Mme Desjardins)* and as dating from *circa* 1900)

Paris, Petit Palais, *Les maîtres de l'art indépendant, 1895-1937*, 1937, room 15, no. 3 (titled *Salon de l'avenue de Villars* and as dating from 1902)

Paris, Galerie Louis Carré, *Vuillard, 1868-1940*, 1942, no. 25

(titled *L'Intérieur au palmier* and as dating from 1901)

Waltham, Massachusetts, Rose Art Museum, Brandeis

University & New York, Wildenstein Galleries, *Modern French Painting*, 1962, no. 70 (titled *Portrait of Mme Arthur Fontaine*, as dating from *circa* 1902 and catalogued as oil on panel)

New York, Wildenstein Galleries, *Vuillard*, 1964, no. 31, illustrated in the catalogue (titled *Portrait of Madame Arthur Fontaine*, as dating from *circa* 1902 and catalogued as oil on panel)

#### LITERATURE

*Art News* 61, no. 3, May 1962, illustrated p. 38

Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, Milan, 2003, vol. II, no. VII-308, illustrated in colour p. 691

£ 120,000-180,000

HK\$ 1,060,000-1,580,000





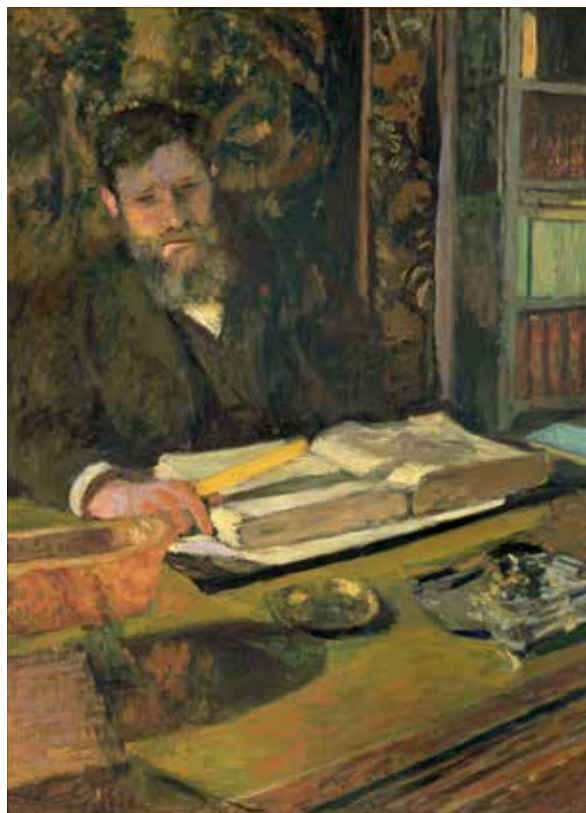


Fig. 1, Édouard Vuillard, *Arthur Fontaine*, circa 1901, oil on cardboard, Paris, Musée d'Orsay  
© RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski



Fig. 2, Édouard Vuillard, *Madame Arthur Fontaine in a Pink Shawl*, 1904-05, gouache and oil on cardboard mounted on cardboard, Art Institute of Chicago, Chicago

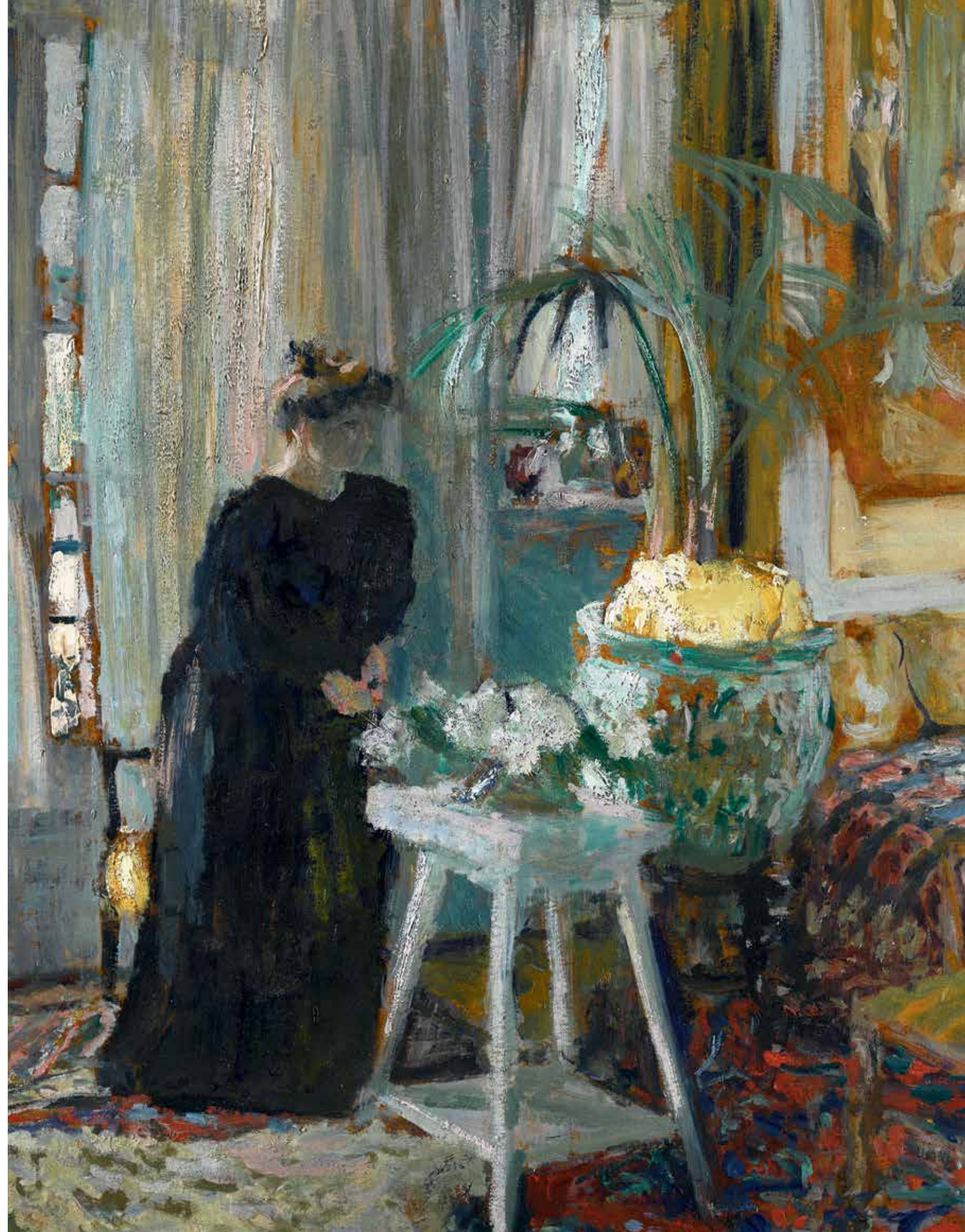
Marie Escudier Fontaine was the wife of Arthur Fontaine (fig. 1), a wealthy Parisian industrialist and art patron whose circle of friends included writers, musicians, and artists, among them André Gide, Claude Debussy, and Vuillard himself. The present work is one of two which depict Marie Fontaine. The other was painted at around the same time and is now in the collection of the Art Institute of Chicago (fig. 2).

After twenty years of service as Director of Labour, Arthur Fontaine was appointed Chairman of the International Labour Organization following World War I. He and his wife would often invite painters, writers and musicians to salon-style gatherings in their home. The present work attentively illustrates the interior of 2, avenue de Villars, the Fontaine home that served as the setting for these *soirées*. Here, we see the same distinctive white table and richly coloured, red and blue carpet as in the Chicago portrait of Madame Fontaine.

In the upper right corner of the present work, Vuillard has depicted a section of Maurice Denis' *Les muses* (Musée d'Orsay, Paris), which belonged to Arthur Fontaine at the time. The composition is dominated by a cool white light which enters the room through the window and forms a striking backdrop to the

black-clad figure of Marie Fontaine. In turn, the perspective of the painting falls at an oblique angle to the right which interrupts the regularity of vertical and horizontal frames – this unusual compositional device situates the viewer almost as if they were a guest at one of the Fontaines' salons. As John Russell has noted, "in an unsystematic way he assembled as complete a record as any have of the way well-to-do people looked and behaved in the France of the Third Republic; already in 1904 Marcel Proust spoke of "his admirable talent, which often kindled my memory" (J. Russell in *Edouard Vuillard* (exhibition catalogue) The Art Gallery of Ontario, Toronto, 1971, p. 69). In a similar way, the painting becomes both portrait and document, casting subject, artist and viewer together as participants in the drama of early twentieth century art and society.

Marie Fontaine divorced Arthur Fontaine in 1907 and married Dr Abel Desjardins. She appears to have acquired a number of works from her former husband's collection, either as part of the divorce settlement or following his death in 1931. This work remained in the family, passing to their son Philippe Fontaine who owned it until 1960.







39

## ÉDOUARD VUILLARD

1868 - 1940

### La jeune femme au lorgnon

signed *E Vuillard* (lower right)

oil on board laid down on cradled panel

77.7 by 51cm., 30 $\frac{5}{8}$  by 20 $\frac{1}{2}$ in.

Painted in 1900-01.

#### PROVENANCE

Ambroise Vollard, Paris

Collection de Galéa, Paris (by descent from the above in 1939)

Private Collection, USA (acquired by 1979)

Private Collection, Switzerland

Thomas Gibson Fine Art, London

Acquired from the above in 1987

#### EXHIBITED

London, Lefevre Gallery, *French Masters XIX & XX Century*, 1952, no. 28, illustrated in the catalogue (titled *Intérieur* and as dating from *circa* 1906)

Bordeaux, Musée des Beaux-Arts, *La Femme et l'Artiste de Bellini à Picasso*, 1964, no. 182, illustrated in the catalogue (titled *La dame en noir*)

London, Royal Academy of Arts, *Post-Impressionism: Cross-Currents in European Painting*, 1979-80, no. 238, illustrated in the catalogue (titled *Seated Woman*)

Washington, D.C., National Gallery of Art, *Post-Impressionism: Cross-Currents in European and American Painting 1880-1906*,

1980, no. 151, illustrated in the catalogue (titled *Seated Woman*)

London, Thomas Gibson Fine Art, *19th & 20th Century Masters and Selected Old Masters*, 1987, illustrated in colour in the catalogue (titled *Femme au Lorgnon*)

#### LITERATURE

Mary Rose Beaumont, *Arts Review*, 17th July 1987, illustrated n.p. (titled *Femme au lorgnon*)

Antoine Salomon & Guy Cogeval, *Vuillard: The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, Milan, 2003, vol. II, no. VII-209, illustrated in colour p. 647

£ 150,000-250,000

HK\$ 1,320,000-2,200,000







Fig. 1, James Abbott McNeill Whistler, *Arrangement en gris et noir no1*, 1871, oil on canvas, Musée d'Orsay, Paris  
© Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt

'Vuillard may be seen as the heir of Degas, Gauguin and the Impressionists. He was also an artist of his time and, more precisely, the artist of a particular social milieu and moment.'

(Stephen Brown, *Edouard Vuillard: A Painter and His Muses, 1890-1940*, New Haven, 2012, p. 33)

Depicting an elegantly clothed woman, seated, still and deep in thought, *La jeune femme au lorgnon* reveals Vuillard's superlative skill as a painter of intimate interior scenes as well as illustrating his talents as a portrait painter. Standing apart from the other paintings by Vuillard in this collection, the present work depicts the figure with an increased sense of realism, most clearly seen in her face and dress, reflecting the artist's shift in style after the turn of the century and prefiguring his later portraits of wealthy and distinguished members of Parisian society.

Here, the young woman, dressed entirely in black, holds the titular *lorgnon*, a pair of gold eyeglasses fixed to a long handle in her right hand. Behind her, an open doorway reveals another room receding into the background; paired with the reflection of the space in a mirror, this creates an illusion of depth and airiness and instils an air of contemplativeness that evokes the *intimisme* for which Vuillard is best known. Influenced by a wealth of sources, from Japanese Ukiyo-e prints to the interiors of Johannes Vermeer, which he had studied at the Louvre as a student, Vuillard places this well-dressed figure within a setting marked by typically sharp horizontal and vertical lines and a flat, compressed background.

However, in the composition of this work he may also have been looking to his contemporaries. James Abbot McNeill

Whistler's highly modern *Arrangement en gris et noir n°1*, painted in 1871, is likewise dominated by an austere linearity and neutral palette (fig. 1). Acquired by the French state in 1891 for the Musée du Luxembourg, Paris, which was itself unusual for a non-European artist, the work would have been known to Vuillard and his fellow-Nabis. Indeed, a closer link between the artists is clear from the first exhibition of The International Society of Sculptors, Painters and Gravers which took place in London in 1898 and included works by Vuillard. Whistler founded the group in the same year and was its president until his death in 1903.

Setting and subject in perfect harmony, the present work seems to pay homage to the elder painter as Vuillard depicts his sitter in a domestic space that reveals something of her character. Austere yet elegant, the room is relatively sparse in terms of furnishings, yet the flattened patterns of the rug in the lower right corner and the luxuriously textured upholstery of the armchair are carefully juxtaposed with and linked chromatically to the simplified floor and furniture. This creates a cohesive yet complex interior scene which centres domestic decoration as an element integral to the composition. Typical of Nabis philosophy and practice this is an important feature of the artist's greatest works.







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## AN EXCEPTIONAL AND RARE HUANGHUALI SIX-POST CANOPY BED, (JIAZICHUANG) LATE MING DYNASTY

well proportioned, the wide rectangular frame enclosing a soft-mat sleeping surface surmounting a constricted waist carved with pairs of confronting *chilong* divided by short bamboo-form struts, above a shaped apron carved in low relief with stylised dragons striding amidst scrolling foliage, supported on four cabriole legs with animal masks at the shoulders ending in claw-and-ball feet, the six square section posts joined with five openwork panels forming a latticework gallery, each panel comprising three horizontal sections, the two front centre sections decorated with a *qilin* in a landscape, the side and back centre of conforming design with a ferocious lion alternating with medallions enclosing a *qilin* and a tripod censer, all between the top section with circular *chilong* roundels and the lower frieze with curling *chilong*, the top rail reticulated with similar *chilong*, the posts joined at the top by a canopy of corresponding form 225.5 by 155 by 206.5 cm, 88¾ by 61 by 81¼ in.

### PROVENANCE

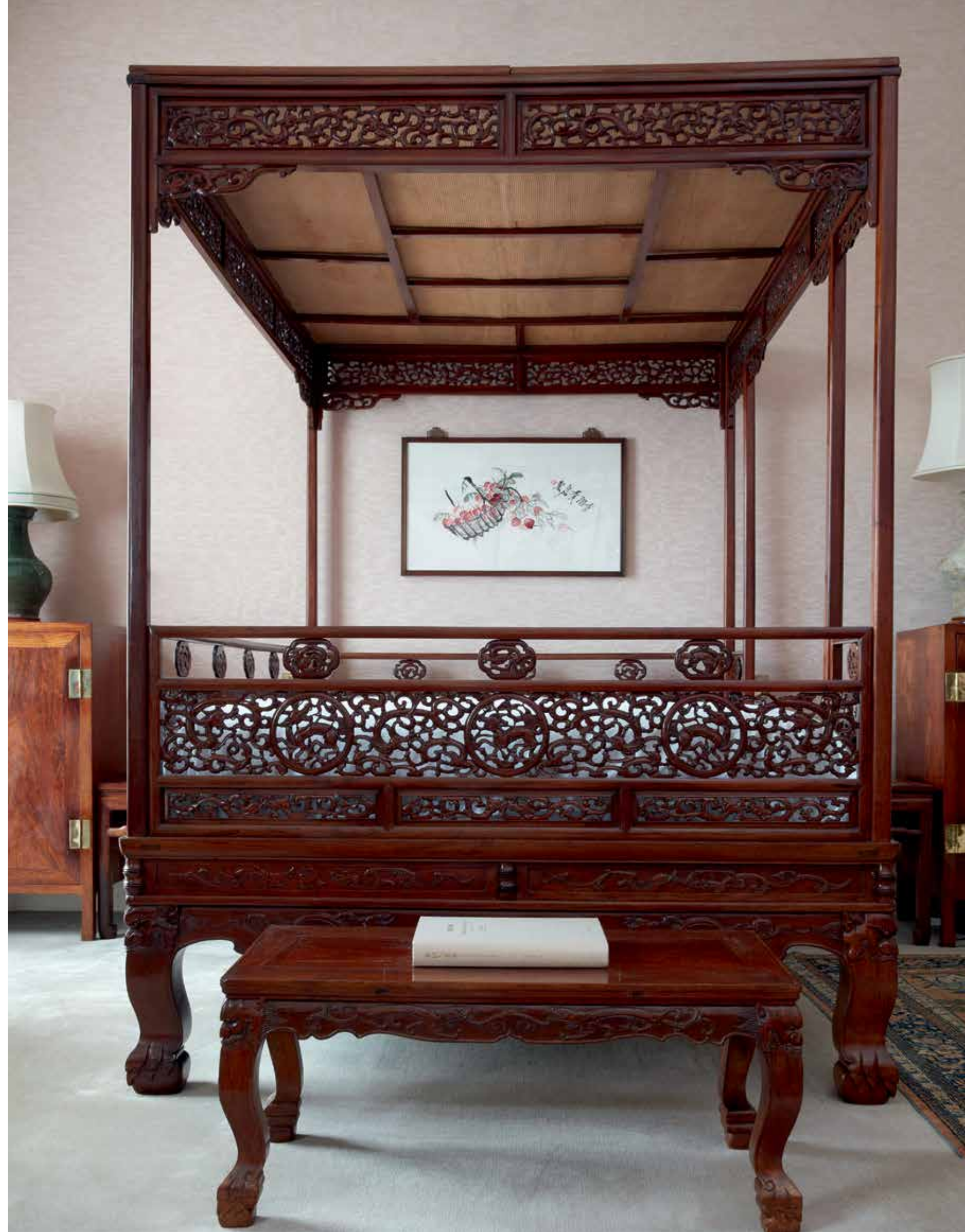
Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 3rd September 1987.

Sumptuously carved in openwork with auspicious motifs such as *qilin*, lions and *chilong*, this magnificent canopy bed displays late Ming (1368-1644) aristocratic splendour. As one of the most important pieces of furniture in a household, six-post canopy beds were among the most luxurious and impressive types of bed that one could own. Typically dressed with quilts and curtains, a canopy bed would have been used not just for sleeping at night, but also as a means of escape from daily life during the day.

Beds of this type are essentially a room within a room as their design reflects aesthetic principles of Chinese classical architecture. Their six-post construction mimics three-bay buildings such as pavilions, where the roof is supported by posts and the lack of walls merges outdoor and inner space. The sophisticated openwork railings recall a building's balustrade, which have the dual function of creating interest through their decoration and increasing stability. In addition, the upper panels under the canopy roof are carved to allow air circulation like the panels under the eaves of buildings.

The furniture connoisseur Wang Shixiang, in the catalogue *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago & San Francisco, 1995, p. 22, identifies a group of canopy beds exquisitely carved with closely related designs and suggests they were all produced at the same workshop in northern China. On display at San Antonio Museum of Art, Texas, for example, is a canopy bed (accession no. 65.111.34) closely related to the present piece, illustrated in the exhibition catalogue *Beyond the Screen: Chinese Furniture of the 16<sup>th</sup> and 17<sup>th</sup> Centuries*, Museum of Fine Arts, Boston, 2000, p. 59, fig. 2, where the Boston museum suggests that two similar examples are in the Great Mosque in Xian and the Palace Museum in Beijing.

• W £ 400,000-600,000  
HK\$ 3,510,000-5,260,000









HOW TO BID



1. BROWSE

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BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction. All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

Buyer's Premium and Overhead Premium

A buyer's premium and overhead premium will be added to the hammer price and are payable by the buyer as part of the total purchase price.

The buyer's premium is 25% of the hammer price up to and including £700,000; 20% on any amount in excess of £700,000 up to and including £3,500,000; and 13.9% on any remaining amount in excess of £3,500,000. The overhead premium, which covers an allocation of Sotheby's overhead costs relating to our facilities, property handling and other administrative expenses, is 1% of the hammer price.

These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

**Bidding in advance of the live auction** Certain auctions have a period of online bidding followed by a live auction. In such cases, if you are unable to attend the live auction in person and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on sothebys.com or via the Sotheby's App (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide the requested information. Once you have done so, navigate to your desired lot and click the "Place Bid" button to start the process. You may bid at or above the starting bid displayed on the Online Platforms. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications on your device) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note that in certain circumstances clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device). Please refer further to the "DURING THE AUCTION" section below. Online bids are made subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium, overhead premium, any applicable Artist's Resale Right levy or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. Therefore, you should treat the estimates in US dollars or Euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers below.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the item of property.

2. DURING THE LIVE AUCTION

**Conditions of Business** Sotheby's auctions are governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in a Sotheby's auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer. Online bids are made subject to the Conditions of Business applicable to the sale and the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com.

**Bidding at the Live Auction** Following any applicable online bidding period, bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers published below.

Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

**Bidding in Person** If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you are a first-time bidder, you will also be asked for your address, phone number, email address and signature in order to create your account. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Telephone Bids** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Please see sothebys.com or contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Absentee Bidding** For some sales (other than where the option to submit an Advance Bid (as defined below) is enabled and a current bid is visible on the Online Platforms), if you are unable to attend the live auction in person, you may place your maximum bid prior to the start of the live auction on an Online Platform or by submitting your maximum bid in writing to the Bids Department. When the lot that you are interested in

comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the lot for as little as possible and never exceeding your limit. Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction. This service is free and confidential.

**Advance Bidding** For certain sales, bidders may submit bids in advance of the live auction ("Advance Bid") through an Online Platform, as described above in "BEFORE THE AUCTION" section or by submitting your maximum bid in writing to the Bids Department. For these sales, if you submit an Advance Bid prior to the live auction, the system will automatically bid on your behalf up to and including your predetermined maximum Advance Bid in response to other bids and will alert you via email and push notifications (if enabled on your device). During the live auction, if your Advance Bid remains as the leading bid, the auctioneer will execute your bid on your behalf in response to other bids. You may also continue to bid during the live auction above your predetermined maximum Advance Bid via an Online Platform using the Live Online Bidding method described below.

**Live Online Bidding** If you cannot attend the live auction, it may be possible to bid live online via an Online Platform. For information about registering to bid via an Online Platform please refer to sothebys.com.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers published below.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salerooms. It displays the lot number and current bid in both pound sterling and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in the currency amounts shown.

3. AFTER THE AUCTION

**Invoices** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

For lots eligible for payment in cryptocurrencies (as indicated by the Cryptocurrency Payments symbol), payments made in cryptocurrency shall be subject to the additional terms set out in the Additional Terms and Conditions for Payment in Cryptocurrency section below and in Condition 7(b) of the Conditions of Business for Buyers applicable to the sale.



• It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

• It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

**Cheques** should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

**We reserve the right to seek identification of the source of funds received.**

**New Clients** If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference. Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Please note that items marked with a 'W' in the catalogue will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910 Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

• A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/ or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers published below). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

### ◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This

guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is -guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### ➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium, overhead premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### ⚡ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

### Ⓜ No Reserve

Unless indicated by a box (Ⓜ), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (Ⓜ). If all lots included in a sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### ✳ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

### ⌚ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

### 🏆 Premium Lot

In order to bid on "Premium Lots" (🏆 in print catalogue or ✦ in eCatalogue) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

### ₪ Cryptocurrency Payments

Sotheby's will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers applicable to the sale and subject to the Additional Terms and Conditions for Payment in Cryptocurrency stated in the Buying At Auction guide for the relevant sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information. Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. Sotheby's is unable to provide tax advice to you and recommends you obtain independent tax advice. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at

the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

## 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premiums.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Department on the day of the live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

## 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on the hammer price, buyer's premium and overhead premium.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

## 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the United Kingdom'. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

## 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the UK to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate  
Ω - the standard rate

**You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.**

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can ask HM Revenue and Customs to generate a

C79 certificate. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

## 5. EXPORTS FROM THE UNITED KINGDOM

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium and Overhead Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

• Sotheby's is instructed to ship the property to a place outside the UK

• The property is hand carried directly from the UK and Sotheby's pre lodge the export entry with HMRC

• The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

### Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the UK. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby's is instructed to ship directly.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK residents unless the lot is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.



Email the Overseas Repayment Unit

[newcastle.oru.hmrc.gsi.gov.uk](mailto:newcastle.oru.hmrc.gsi.gov.uk)

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

## 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, overhead premium, artist's resale right levy and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on [www.sothebys.com](http://www.sothebys.com) and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS

In these Conditions of Business:

"ARR" is applicable artist resale right royalty payable by the Buyer on the qualifying Property;

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer, including an amount in respect of any applicable VAT thereon, and any Artist's Resale Right levy

payable in respect of the sale of the Property;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Overhead Premium" is the allocation of Sotheby's overhead costs relating to Sotheby's facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction in the sale catalogue plus any applicable VAT or amount in lieu of VAT;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium, Overhead Premium, ARR and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the cataloguing or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any cataloguing, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition

reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the live auction. Bidders who wish to bid in person must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the start of the live auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) During the live auction, the auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live auction.

### 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling (except to the extent permitted in Condition 7(b) immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) For lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 7(b), in addition to the terms set out in Condition 7(a):

(i) Sotheby's will accept payment in cryptocurrency only for lots designated as eligible for such in the sale catalogue, or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: USDC, BTC and ETH.

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced. This means that only a portion of the Purchase Price may be payable in cryptocurrency and the remainder in pounds sterling. The Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from Sotheby's, and payment must be made between the hours of 9:00am and 5:00pm Eastern Time (U.S.), Monday to Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in the Buyer's name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and the Buyer will be required to provide documentation reasonably requested to confirm that the Buyer owns the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 7(b). If the Buyer makes payment in cryptocurrency other than in accordance with Condition 7(b), Sotheby's may, in its sole discretion, return those funds to the Buyer and hold the Buyer responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and in such circumstances Sotheby's may require the Buyer to pay in the fiat currency of the sale. In addition, in the event Sotheby's makes any refund of taxes to the Buyer and the Buyer paid such taxes using cryptocurrency, the Buyer understands and agrees that Sotheby's, at our sole discretion, may refund the Buyer (1) the same amount(s) of the same cryptocurrency that the Buyer paid to Sotheby's for such taxes; (2) the amount(s) in fiat currency that Sotheby's invoiced to the Buyer for such taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that the Buyer paid for such taxes. In no circumstance will the Buyer be entitled to receive any appreciation on the value of the cryptocurrency that the Buyer provided to Sotheby's as payment in connection with a refund.

(vi) Once the Buyer initiates a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by Sotheby's. The Buyer is responsible for verifying that the Buyer has sent the correct amount to the correct digital wallet address.

(vii) If the Buyer makes payment in cryptocurrency from a digital wallet or account, the Buyer represents and warrants the following: (a) the Buyer owns the digital wallet and the cryptocurrency used to make payment; (b) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions

authority (collectively, "Sanctions") or located, resident, or organised in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, and Syria) (collectively, "Sanctioned Jurisdictions"); (c) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organised in a Sanctioned Jurisdiction; and (d) the Buyer's payment in cryptocurrency will not cause (or otherwise result in) Sotheby's, the Seller or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws.

(viii) Sotheby's shall have no liability for any payment made by the Buyer in cryptocurrency that is not received by Sotheby's for whatever reason.

(ix) The Buyer acknowledges the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorised access to the Buyer's digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavourable exchange rates; and the risk of unfavourable regulatory intervention and/or tax treatment in relation to transaction in such currency. Sotheby's will have no liability for any of the foregoing.

(c) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(d) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(e) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(f) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

### 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of

such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

### 9. BIDDER'S AND/OR BUYER'S WARRANTIES

(a) The Bidder and/or Buyer warrants that:

(i) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); and

(ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity;

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity; and

(v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.



(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

#### 10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the live auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the live auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original live auction.

#### 11. EXPORTS AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices published in respect of the lot reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

#### 12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number of the sale. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

#### 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

#### 14. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** All Bidders and Sellers agree that the Courts of England and Wales are to have exclusive jurisdiction to settle

all disputes (including non-contractual disputes) arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail or delivery by email at the last address of the relevant Bidder or Seller known to Sotheby's or any other usual address, or in any other manner permitted by English law, or by the law of the place of service.

#### ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on [sothebys.com](http://sothebys.com) or via the Sotheby's App (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

#### ADVANCED BIDDING

1. In the case of certain auctions, bidders can bid in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

Please note that in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

#### LIVE ONLINE BIDDING

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using Online Platforms to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

#### GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges.

5. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

6. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

7. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [sothebys.com](http://sothebys.com) is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

#### SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Post Sale Service Group prior to collection.

#### COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the live auction may be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

#### COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

#### ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

#### STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

#### LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

#### IMPORTANT NOTICES

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

#### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

#### SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

#### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

#### REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

#### UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

#### IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

#### CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

#### SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

08/21 NBS\_NOTICE\_FURNITURE

#### GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

#### 1 GEORGE III MAHOGANY CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

#### 2 GEORGE III MAHOGANY CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

#### 3 GEORGE III STYLE MAHOGANY CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

10/01 NBS\_GLOS\_FURNITURE

#### SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-  
(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or  
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or  
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-



(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and  
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

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From The Personal Collection of  
the late Sir Joseph Hotung

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*Still life with a herring, cheese, preserved  
fruits and nuts, bread, butter, and a  
wineglass and jug, all on a draped table,*  
Estimate \$300,000–500,000\*



## Master Paintings and Sculpture: Part I

AUCTION NEW YORK 26 JANUARY 2023

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\*Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to Conditions of Business on Sotheby's website sothebys.com and/or the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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